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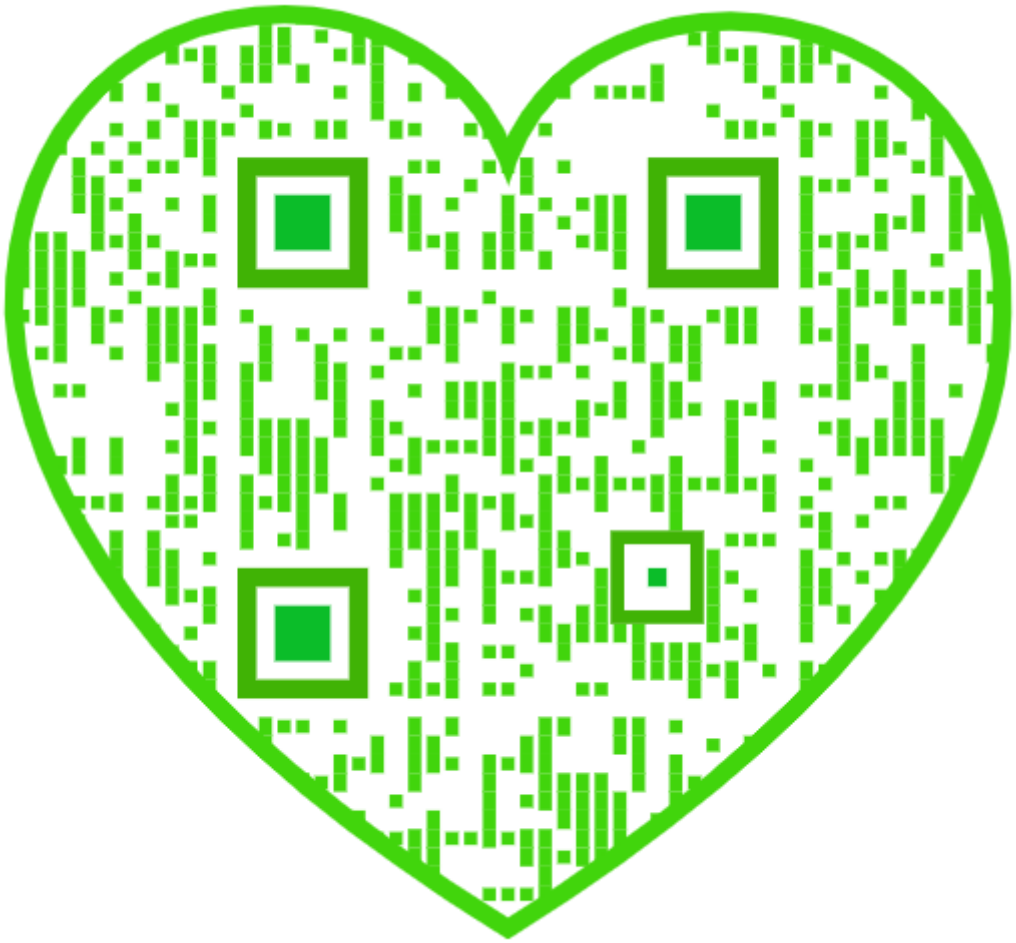

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THOMAS CHIPPENDALE

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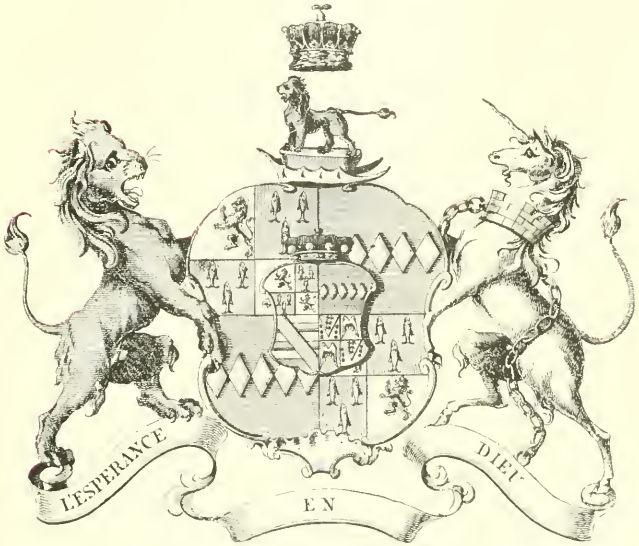
# THE FURNITURE DESIGNS OF THOMAS CHIPPENDALE

ARRANGED BY J. MUNRO BELL

WITH AN INTRODUCTION AND CRITICAL ESTIMATE BY

ARTHUR HAYDEN

AUTHOR OF "CHATS ON OLD FURNITURE," ETC. ETC.

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# INTRODUCTION

## CHIPPENDALE, HEPPLEWHITE AND SHERATON FURNITURE DESIGNS

THERE are many reasons why the second half of the eighteenth century has especial attractions for the connoisseur of English furniture. It was then for the first time that furniture designers and cabinet-makers began to impress their personality upon their work. There is English spirit enough in much of the early Stuart oak furniture, sturdy and national in its conception and treatment. Italian and French influences had begun to divert the steady growth of an English art but the stream of evolution continued in spite of extraneous foreign luxuries.

In Charles II.'s day the fashion for the moment swerved to Portuguese leather-back chairs in compliment to the Queen Consort, Catherine of Braganza. Later the strong Dutch influence of the court of William of Orange had lasting effects on the decoration of the English home. Much of the furniture of that period is as Dutch in origin as the blue Delft jars at Hampton Court. Queen Anne only reigned fourteen years and the style associated with her is the beginning of homely art and interior decoration of a home-loving race. Early Georgian days saw walnut established in succession to the Tudor and Stuart oak. In the opening years of the eighteenth century the claw-and-ball foot made its appearance. It was an adaptation, through Holland, of the Oriental design of the dragon's claw holding a pearl. To go further back it must not be forgotten that before the Civil War interrupted the steady growth of art under Charles I. that the tapestry factory at Mortlake was producing coverings for cushions and chairs and day-beds, and bed-hangings in imitation of Gobelins. One other point must not be omitted; as early as 1715, the second year of Anne's reign, mahogany was in use as a luxurious wood and at Ham House there is a suite of furniture of this date in mahogany.

The time was ripe for the man, and under various influences—the heavy style of solid design, as for instance the wide splat-back chair and settee; the importation of French taste in sweeping rococo ornament; and



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the fashion for Chinese design introduced by Sir William Chambers—decorative art was inclined to get out of bounds. Thomas Chippendale, with the fine selective faculty with which genius alone is endowed, took from these apparently incongruous materials *motifs* for his designs and welded them in one harmonious whole. His *Director* published in 1754 marks a new era in English design. From his day individuality became the note in furniture.

Up till then, whether it be the age of oak, or the age of walnut, the terms Tudor, Stuart, Jacobean, William and Mary, Anne, or Georgian, are names applied by modern connoisseurs to various styles. After Chippendale furniture began to be classified according to the particular designers or makers.

This volume is a reissue of his celebrated work: "*The Gentleman and Cabinet-Maker's Director, being a large Collection of the most Elegant and Useful Designs of Household Furniture in the Gothic, Chinese, and Modern taste . . . Calculated to improve and refine the present Taste, and suited to the Fancy and Circumstances of Persons in all Degrees of Life.*" The importance of this book of designs cannot be overrated. It was subscribed for in Yorkshire, in Westmorland, in Devon, in Ireland. Copies of it found their way to America and a school of wood-carvers and cabinet-makers at Newport created new traditions.

These books of design are as valuable as the drawings of the old masters. The Leonardo da Vincis, the Albert Dürers, and the Holbeins treasured from Vienna to Windsor are not more suggestive to the young designer, to the student or to the collector than are these books issued in the middle eighteenth century by the greatest masters of English furniture design.

For fifty years the school of Chippendale held sway, from 1730 to 1780. The Hepplewhite school may be reckoned as from about 1775 to 1795, and the Sheraton school from about 1790 to 1805, and behind all was the great and pronounced influence of the Brothers Adam with their absorption of classicism and severe forms coincident with the French chaste classic styles.

In the contemplation of these series of designs it should be borne in mind that Chippendale and his school are the embodiment of form, and that Sheraton and his school are the embodiment of colour, as applied to furniture. Hepplewhite has a relationship to both. He reached his results by form, and he employed marqueterie and the subtleties of Sheraton in many of his effects.

But since the advent of personalities, Chippendale, Hepplewhite and Sheraton are not the only names. All these eighteenth-century volumes of design are becoming scarce and difficult to procure in any state, and consequently rapidly increasing in price. Undoubtedly the rarest of all the books at this time is "*Ince and Mayhew's Household Furniture*,

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*consisting of above 300 designs in the most elegant taste, both Useful and Ornamental, 95 beautifully engraved plates of Hall Chairs, Lanthorns, Staircase Lights, Sideboards, Claw-Tables, Tea Kettle Stands, Bookcases, Secretaires, Library-Steps, Writing Tables, Music Desks, Canopy Beds, French Bed Chairs, Dressing Tables, Book and China Shelves, &c., with descriptions in English and French, Published by Ince and Mayhew, Cabinet-Makers Broad Street, Golden Square in* 1748," that is to say a few years earlier than Chippendale's *Director*. The value of this is now about £60. There is the book of designs by Inigo Jones, Lord Burlington, and Kent, with 53 engraved plates of designs for Chimney-pieces, Ceilings, Sides of Rooms, Piers, etc., executed at Chiswick, Stow, Houghton, etc., published in 1743, which is worth about £3. There is the "*Genteel Household Furniture in the Present Taste by a Society of Upholsterers, Cabinet-Makers &c.*," published in 1765, with 100 plates, and a second edition with 350 designs on 120 copper-plates containing designs of chairs by Manwaring, Ince, Mayhew, Johnson, and others, this edition sells for £7, 10s. There is "*Works in Architecture*" (R. & J. Adam), published in 1773-1779, containing plates engraved by Bartolozzi, Pastorini, Vivarez, and others, with interiors and designs of Chimney-pieces, Ceilings, Furniture, Metal-work, etc. Volumes i. and ii. of this bring about £30, and they contain designs for Sion House, Lord Mansfield's House at Ken Wood, Sir Watkin Wynn's House in St James' Square, and others, including the Admiralty Offices, Whitehall.

In fact, subsequent to Chippendale's day there was a plethora of books of design, and these as a literature of the subject are of superlative value to the student, the collector, and the connoisseur, each approaching English furniture from his own standpoint. The folly of those who contend that the twentieth century should produce a school of its own is refuted by these old books of design. The evolution of English furniture is well assured. The twentieth century is producing a school. The great hiatus of the Victorian days when, not only in this country but in general, decorative and applied art had sunk to a low level has been bridged over by such volumes as are here reproduced. The student of design, if he be wise, will avoid the nightmare of modern furniture exhibited at the Bethnal Green Museum, will eschew the Great Exhibition period, and will essay to educate his eye with models of the days when men designed in rich and gay profusion for the downright love of their craft. Individuality was killed by the growth of machine-made mouldings, and machine-made art lacks the repose which is so pronounced a feature of eighteenth-century and of earlier work.

The restless cataclysm of design which heralded the nineteenth century, when every ten years had its particular style, boded ill for the steady growth of national art. We catch the note of defiant, almost

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strident, rivalry in Sheraton's allusion to Chippendale's work. "As for the designs themselves they are wholly antiquated and laid aside, though possessed of great merit according to the times in which they were executed." But we who are able to survey the field of furniture dispassionately can give to Chippendale what is his, and to Sheraton what is his also, and can value correctly the Brothers Adam with their great and permanent influence, and assign places in relative importance to Hepplewhite, Manwaring, Ince, Mayhew, and the others.

As to what is and what is not original, to quote Sir Roger de Coverley, "much might be said on both sides," but the difference between genius and mediocrity is the appalling lack of the sense of proportion in the latter. A genius such as Chippendale could take details from the Dutch cabinet-maker, from the rococo style of Louis XV., and from the Chinese fretworker, and combine them with perfect harmony into something at once true and beautiful. But he rejected more than he selected. Perhaps it is not so much the art of selection as the art of rejection which counts. It is the true sanity of genius to reject wisely. The mediocre worker seems gifted in selecting the worst features of his prototypes and amplifying them. Johnson's designs after Chippendale are practically caricatures since they embody Chippendale's worst styles and most assailable points in design.

Hence the value to the student in design of being able readily to pass in review the long line of furniture designers covering an appreciable distance of time and the ability to reject the banalities of the early and middle nineteenth century. Books of design issued by such men as Chippendale, Hepplewhite, Sheraton and others, dated, and bearing the authentic impress of the designer with the pride of the craftsman in his conceptions, mark at once with authenticity sharp divisions between the styles. They crystallise the message which each sent forth to his generation. In comparison, each with each, they enable the subtleties of invention and divergence of treatment to be criticised. In point of time they overlap, but in regard to style there are personal idiosyncrasies which stand out. Cabinet-makers up and down the country followed with more or less personal additions the designs of these great masters. For instance, Ireland evolved a Chippendale school of her own, with carving in low relief and native touches of design easily recognisable. The auction-room to-day finds collectors and experts joining issue as to exactitudes of origin. These books of design come therefore as the key to an admittedly golden period in English furniture design.

ARTHUR HAYDEN.

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# THOMAS CHIPPENDALE

A HUNDRED years had seen great changes in English domestic furniture. The year 1750 found Chippendale in full stride. A century earlier the chair was conventional to a degree ; there was the Italianised chair which the noble families brought straight from the Continent or had made in this country by foreign workmen. But the early Stuart furniture, such as at Knole, in the possession of Lord Sackville, came to an abrupt end in Puritan days. Gate-leg tables of oak, and stiff straight-back, leather-seated chairs, termed Cromwellian, offended no man. The Stuart chest of drawers and the wide arm-chair, with its rosettes and conventional carving, are a long way from the *finesse* and the well-balanced proportions of Chippendale's ribbon-backed chairs and his fine sweep and exuberance of carving in his bureaus and sideboards.

Between the severer forms of oak and the middle eighteenth century there comes the walnut school with all its diversification of form. The chair, for instance, underwent several changes. Its early straight-back form began to assume various lighter styles. From the leather back of Puritan simplicity or of Portuguese embossed work, it passed through the stage of intricate cane-work in the late Charles II. period and James II. days, and followed later the Dutch models with fiddle-back splats. Immediately prior to Chippendale heavy solid chairs with claw-and-ball feet and massive splats were in vogue. Walnut was mainly the medium, and in the Queen Anne and early Georgian periods lightness and elegance were exceptional. Solidity and homeliness were the prevailing notes. From the days of William, Holland had loomed large on the horizon of English furniture design. It was as though the great school of French design had never been, till Chippendale assimilated what was most suitable for the new mahogany then coming into fashion.

He followed on with true inspiration the Queen Anne and the early Georgian prototypes. He lightened the lines and added balance to the proportions of unwieldy productions of designers with a lesser sense of nicety. Form, symmetry, balance, harmony, these are his keynotes. He revelled in luxurious carving. The hanging wooden curtains at Harewood House are a tribute to his skill as a woodcarver ; painted a dull blue, to this day these simulate textile hangings. His ribband-pattern chair backs are



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at once a revolution in English design. Their lightness, their grace, their elegance, and their due sense of restraint must strike succeeding ages, as they struck his contemporaries, with continued admiration. In his Chinese fretwork for occasional tables and candle-stands the slender supports and dainty character are surprisingly original. He had acclimatised the salient ideas of the French designers, and had welded them to the stable foundations of the Anglo-Dutch school with such mastery of technique, that for the first time in the history of English furniture design Continental makers turned their eyes to this country in admiration of the styles in vogue here and in search of new inspiration.

In producing his designs in the *Director* he admits that they are capable of being pruned to meet the requirements of cabinet-makers. But the style is there, and in many of the great collections examples exist which evidently have been made according to the proportions of these published designs. In regard to the practical value of his designs the working drawings carry their own demonstration. Detail for detail his followers did not accept. The provincial cabinet-maker had more limitations and less experience in his art, consequently the school of Chippendale stretched its arms far and wide, and the "Chippendale style" even in contemporary days, though derivative, was not an exact copy of the master. To quote Goethe, "There are many echoes but few voices." The fifteen copies of the *Director*, for instance, which, according to the published list of subscribers, went to Yorkshire, became the centres of new impulses ; and bearing in mind that eighteenth-century cabinet-makers had a strong personality of their own, these fifteen copies produced something more than mere slavish copyists.

When Chippendale published his *Director* he promulgated ideas in English design the like of which had not penetrated less fashionable centres than London. People of taste took their fashions from town, as is seen from Addison and contemporary literature. The simple family of the Vicar of Wakefield were easily imposed upon by two ladies from town with manners and diction far from elegant. Chippendale was a pioneer, his designs had a wide circulation, and his genius, like that of Josiah Wedgwood, impressed itself on the art of his generation. The originality of Chippendale was merged into the common style of the period, and the publication of his book of designs had not a little to do with eclipsing his own original creations. His followers and imitators were legion. Having once grasped the cardinal points, eighteenth-century cabinet-makers are eager to follow the new mode,—

> Most can raise the flowers now,
> For all have got the seed.

The three styles of Chippendale are clearly defined in the *Director*. The commode-tables (pp. 37-39), the ribband-back chairs and firescreens,

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the pier-glass frames, and the cornice girandole (p. 14), are as French in origin as the decorations of the *salons* at Versailles under the Regency and later under *Louis Quinze*. What Caffieri executed in graceful curves and chased metal mountings, where fantastic details ran riot in rococo ornament, Chippendale carved in mahogany. His elaborate foliage and the delicacy of his ribbands and love-knots come as a new note in English furniture. What Grinling Gibbons did with ease, with his fruits and his garlands in the soft lime wood, in cornices and mouldings and architectural details, Chippendale recreated in miniature in furniture.

French as is the tenor of his style, everywhere the Chinese incident peeps forth. Some of his designs are admittedly Chinese, as in the fretwork chairs (p. 6), or in the frets and writing-table (pp. 31, 32), or in the hanging china shelves (pp. 33-35). In others it is discernible in small details such as the cornice girandole (p. 14), French in every detail except the apex, which discovers a seated Chinaman in a pagoda. Some of the hanging shelves are almost replicas in form of pendant lamps in Chinese temples. Even the chairs entitled French (p. 9) show in the designs on the tapestry seats the Chinese junk, the drooping willow, and the mandarin figures which were at the time being reproduced on the blue and white Worcester porcelain—and Chippendale was a Worcester man. A set of china cases (p. 49) are as Chinese in conception as though they had been designed by an oriental hand. They are practically pagodas in miniature.

The Gothic style exhibits, as far as the designs go, Chippendale in his least pleasing manner. Horace Walpole, with his stucco, sham, Gothic villa at Strawberry Hill, had a lot to answer for. But among well-known examples of Gothic Chippendale, there are some fine specimens which seem to indicate what Chippendale might have done had he elected to revive the magnificence of the carving, with its delicate tracery which has never been surpassed, of the early English chests of sixteenth-century days.

As to his versatility, the chest of drawers and clothes press (p. 48) stand for absolute simplicity. They are examples of the useful, and are without a vestige of ornament, save a slight suggestion of fretwork in one. Similarly some of his library tables might find a place in a well-furnished office to-day without attracting undue attention in regard to their ornate character.

That in his latter years he could so adapt his flowing style as to work in conjunction with Robert Adam is a tribute to the greatness of Chippendale. The library table at Nostell Priory, Yorkshire, serves as a famous example of his severer classic work under newer inspirations. The chairs designed by Adam for Osterley are another case in point where Chippendale worked on chaster lines.

That he used satinwood and employed the most beautiful inlays of

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coloured woods and ivory is a proven fact. Twenty years before Sheraton came to London, Chippendale had worked in this manner; and at Harewood House a fine suite of handsome furniture exists, enriched with marqueterie on a glowing satinwood ground, which he executed in co-operation with Robert Adam. The original invoices rendered by "Chippendale, Haig & Co.," in 1773, are still in the possession of Lord Harewood.

Little is known of Thomas Chippendale the first, of Worcester, who migrated to London with his son, the great Thomas Chippendale. But there is a third Thomas Chippendale, who carried on the traditions. The firm was Chippendale, Haig & Co., till about 1796, when the last Thomas Chippendale carried on the business alone at St Martin's Lane, at the Haymarket, and at Jermyn Street. This Thomas Chippendale exhibited five pictures at the Royal Academy, and was known as a fine draughtsman and designer. He died in 1822.

In regard to the work of the great Chippendale and his son, the third Thomas Chippendale, especially of course the father, and their visits to the seats of noblemen, where they took a staff of workmen and personally superintended the work, they introduced into England something of the French thoroughness in combining interior decoration with the prevailing style of furniture. But it was form and symmetry which was the governing note with them and their school. The rise and development of the colourists was to come later. To this day many invoices and accounts for furniture of the eighteenth century are preserved by the descendants of their patrons. Lord St Oswald has a library table made for his ancestors by Chippendale, and the bill for it is religiously kept in one of the drawers:

"To a large mahogany library table, of very fine wood, with doors on each side of the bottom part and drawers within on one side and partitions on the other, with terms to ditto carved and ornamented with lions' heads and paws, with carved ovals in pannels of the doors, and the top covered with black leather, and the whole compleatly finished in the most elegant taste, £72, 10s."

The present value of this table would be, if it were offered at Christie's, something like £2,000. At the recent sale at Holm Lacy, the seat of the Earl of Chesterfield, a Chippendale bookcase realised eighteen hundred guineas.

The Chinese taste of the middle eighteenth century finds its monument in the pagoda of Sir William Chambers at Kew Gardens, and in the willow-pattern plate first produced at Caughley. But Chippendale and the school he founded is still a living influence; there is no more popular term in latter-day furniture styles than "Chippendale." He has been plagiarised, he has been copied, he has been forged. A thousand atrocities

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have been perpetrated in his name, "defamed by every charlatan and soiled with all ignoble use," but his memory lives green in the hearts of all lovers of the finest traditions in English furniture. He was the pioneer of the taste of his day, and the lawgiver to the cabinet-makers scattered up and down the country, who rapidly produced good work on his lines; and his restless virility as a carver, as a designer, and as a master craftsman have won him a niche in the temple of fame.

ARTHUR HAYDEN.

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# THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR

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THE

# GENTLEMAN

AND

# CABINET-MAKER's

# DIRECTOR.

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Calculated to improve and refine the preſent Taſte, and ſuited to
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*Dulcique animos novitate tenebo.*—OVID.
*Ludentis ſpeciem dabit et torquebitur.*—HOR.

BY

THOMAS CHIPPENDALE
Of ST. MARTIN'S LANE, CABINET-MAKER

LONDON,
Printed for the AUTHOR and Sold at his houſe in St. Martin's Lane. M.DCCLIV.
Alſo by T. OSBORNE, Bookſeller in Gray's-Inn; H. PIERS, Bookſeller, in Holborn; R. SAYER, Printſeller in Fleet Street;
J. SWAN, near Northumberland-Houſe, in the Strand; At EDINBURGH by Meſſrs. HAMILTON and BALFOUR:
and at DUBLIN by Mr. JOHN SMITH, on the Blind-Quay.



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# THE PREFACE

OF all the Arts which are either improved or ornamented by Architecture, that of CABINET-MAKING is not only the most useful and ornamental, but capable of receiving as great assistance from it as any whatever. I have therefore prefixed to the following designs a short explanation of the five orders. Without an acquaintance with this science, and some knowledge of the rules of Perspective, the Cabinet-Maker cannot make the designs of his work intelligible, nor shew, in a little compass, the whole conduct and effect of the piece. These, therefore, ought to be carefully studied by every one who would excel in this branch, since they are the very soul and basis of his art.

The Title-Page has already called the following work, *The Gentleman and Cabinet-Maker's Director*, as being calculated to assist the one in the choice, and the other in the execution of the designs; which are so contrived, that if no one drawing should singly answer the Gentleman's taste, there will yet be found a variety of hints sufficient to construct a new one.

I have been encouraged to begin and carry on this work not only (as the puff in the play-bill says) by persons of distinction, but of eminent taste for performances of this sort; who have, upon many occasions, signified some surprize and regret, that an art capable of so much perfection and refinement, should be executed with so little propriety and elegance. How far the following sheets may remove a complaint which I am afraid is not altogether groundless, the judicious reader will determine: I hope, however, the novelty, as well as the usefulness of the performance, will make some atonement for its faults and imperfections. I am sensible there are too many to be found in it; for I frankly confess, that in executing many of the drawings, my pencil has but faintly copied out those images that my fancy suggested, and had they not been published till I could have pronounced them perfect, perhaps they never had seen the light. Nevertheless, I was not upon that account afraid to let them go abroad for I have been told that the greatest masters of every other art have laboured under the same difficulty.



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A late writer, of distinguished taste and abilities, speaking of the delicacy of every author of genius with respect to his own performances, observes, that he has the continual mortification to find himself incapable of taking entire possession of that ideal beauty that warms and fills his imagination.

Never, says he (in a quotation from Tully), was any thing more beautiful than the Venus of Apelles, or the Jove of Phidias, yet were they by no means equal to those high notions of beauty which animated the geniuses of those wonderful artists. The case is the same in all arts where taste and imagination are concerned; and I am persuaded that he who can survey his own works with every satisfaction and complacency, will hardly ever find the world of the same favourable opinion with himself.

I am not afraid of the fate an author usually meets with on his first appearance, from a set of critics who are never wanting to shew their wit and malice on the performances of others: I shall repay their censures with contempt. Let them unmolested deal out their pointless abuse, and convince the world they have neither good nature to commend, judgment to correct, nor skill to execute what they find fault with.

The correction of the judicious and impartial I shall always receive with diffidence in my own abilities and respect to theirs. But though the following designs were more perfect than my fondness for my own offspring could ever suppose them, I should yet be far from expecting the united approbation of ALL those whose sentiments have an undoubted claim to be regarded; for a thousand accidental circumstances may concur in dividing the opinions of the most improved judges, and the most unprejudiced will find it difficult to disengage himself from a partial affection to some particular beauties, of which the general course of his studies, or the peculiar cast of his temper may have rendered him most sensible. The mind, when pronouncing judgment upon any work of taste and genius, is apt to decide of its merit according as those circumstances which she most admires either prevail or are deficient. Thus, for instance (says the ingenious author before quoted), the excellency of the *Roman* masters in painting consists in beauty of *design*, nobleness of attitude, and delicacy of expression, but the charms of good *colouring* are wanting: On the contrary, the *Venetian* school is said to have neglected *design* a little too much, but at the same time has been more attentive to the grace and harmony of well-disposed *lights* and *shades*. Now it will be admitted by all admirers of this noble art, that no composition of the pencil can be perfect when either of these qualities are absent; yet the most accomplished judge may be so particularly struck with one or other of these

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excellences, in preference to the rest, as to be influenced in his censure or applause of the whole tablature, by the predominacy or deficiency of his favourite beauty. Something of this kind, tho' the following sheets had all the perfection of human composition, would no doubt subject them in many things to the censure of the most approved judges, whose applause I should esteem my greatest honour, and whose correction I shall ever be proud to improve by.

Upon the whole, I have given no design but what may be executed with advantage by the hands of a skilful workman, tho' some of the profession have been diligent enough to represent them (especially those after the Gothic and Chinese manner) as so many specious drawings, impossible to be worked off by any mechanic whatsoever. I will not scruple to attribute this to malice, ignorance, and inability: And I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their commands, that every design in the book can be improved, both as to beauty and enrichment, in the execution of it, by

*Their Most Obedient Servant,*

THOMAS CHIPPENDALE.

ST MARTIN'S LANE,
*March* 23, 1754.

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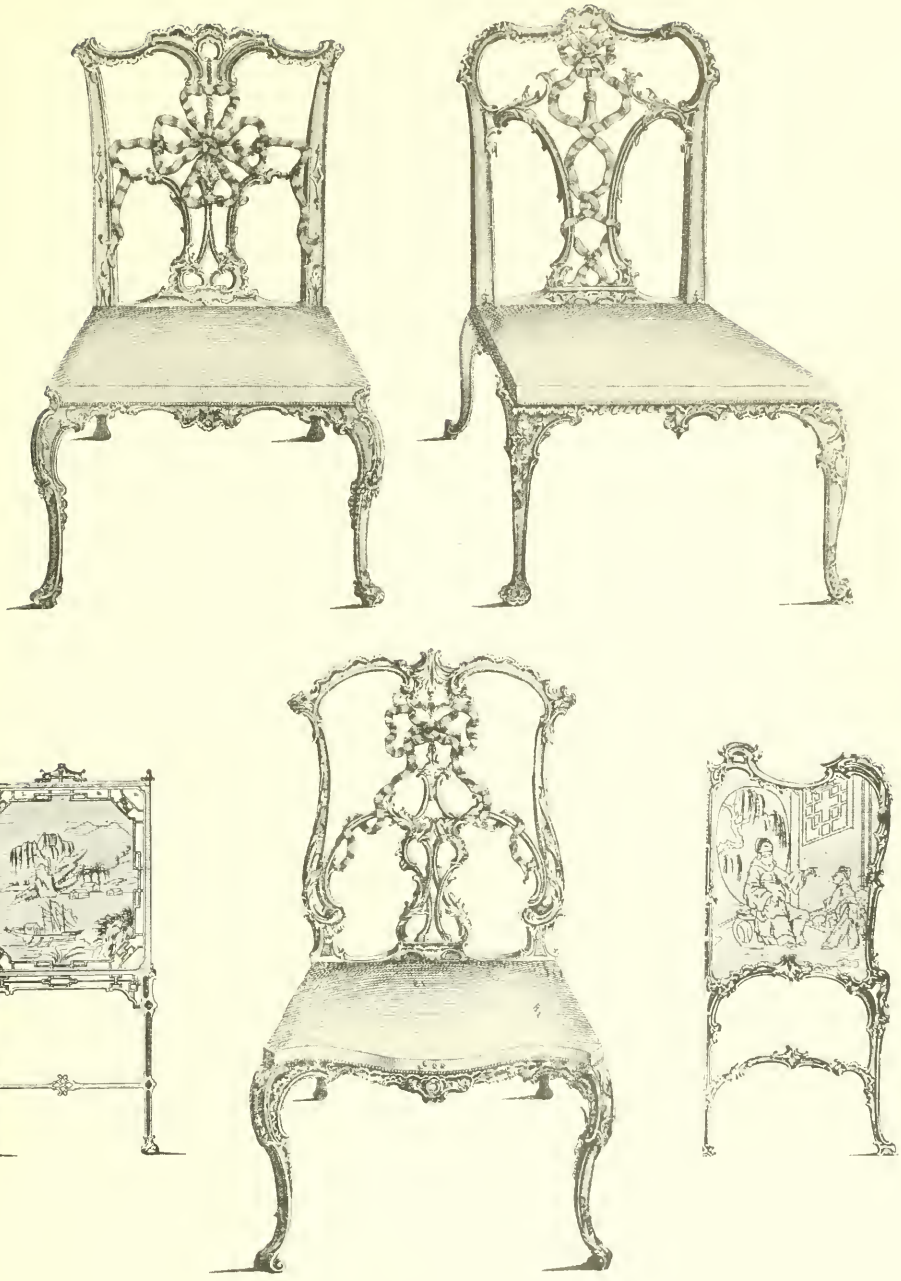

Ribband-back Chairs and Fire Screens



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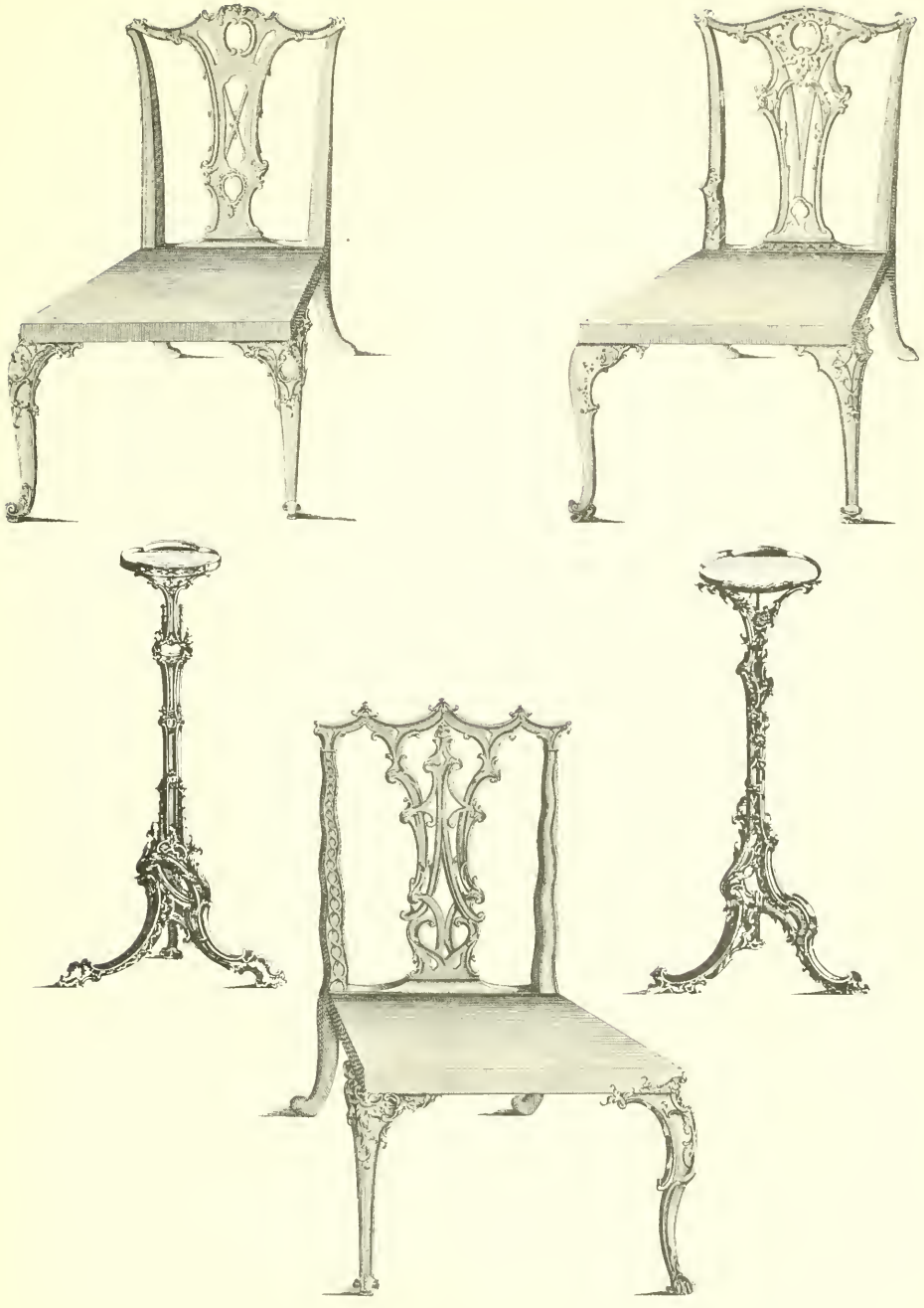

Chairs, showing various styles for Legs, and Candle Stands

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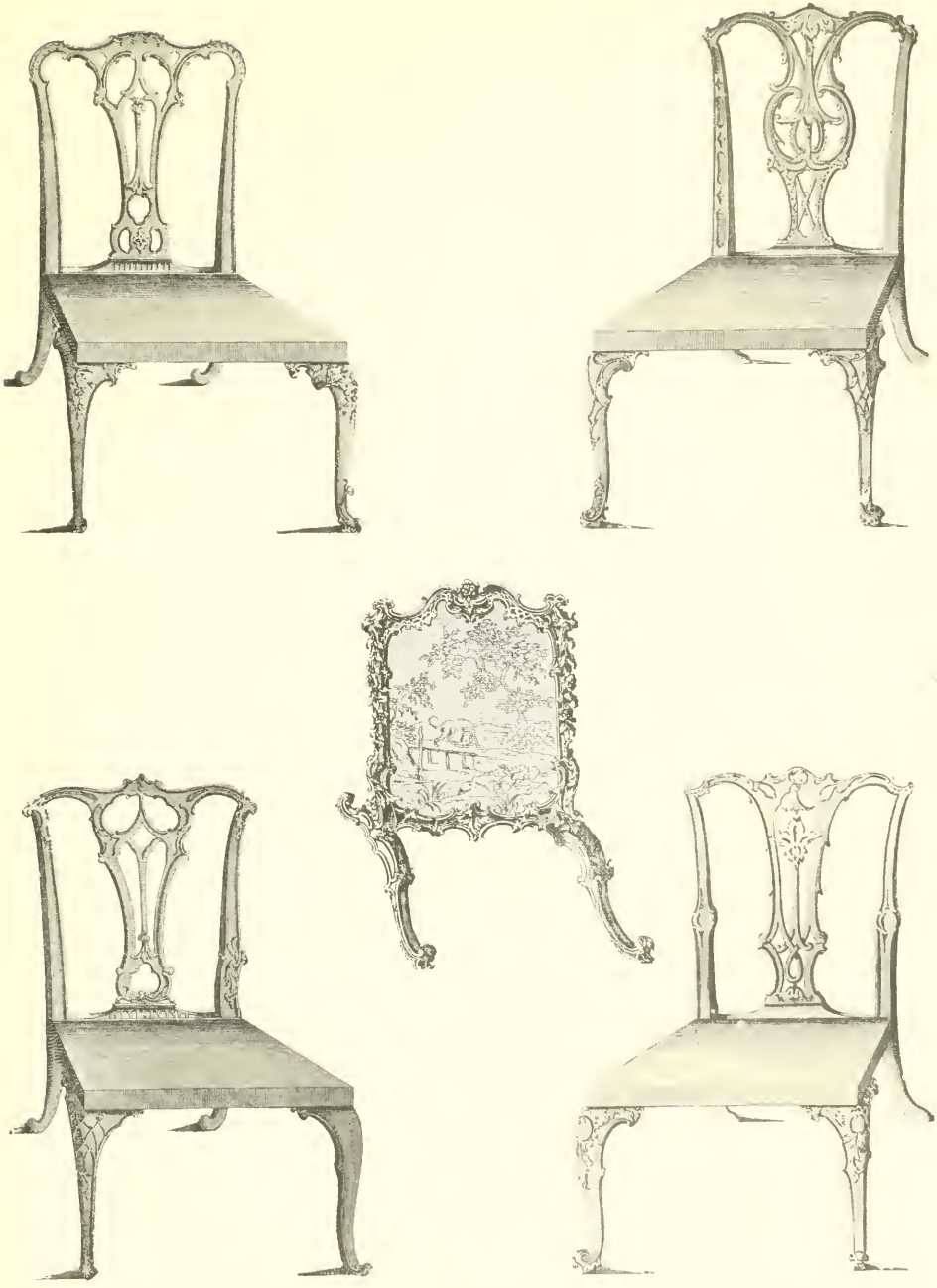

Chairs, showing various styles for Legs, and Horse Fire Screen

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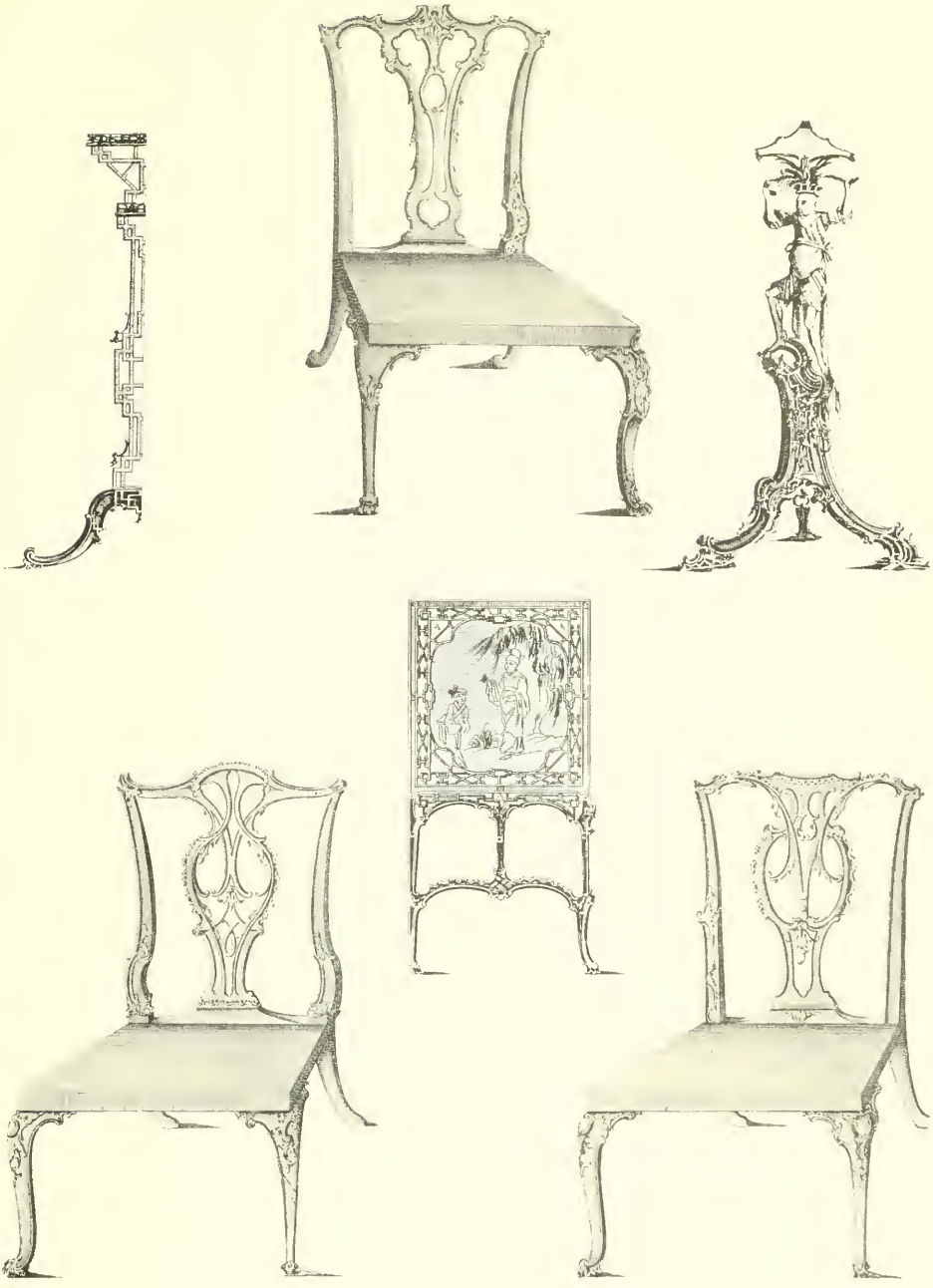

Chairs, showing various styles for Legs, Fire Screens and Candle Stands

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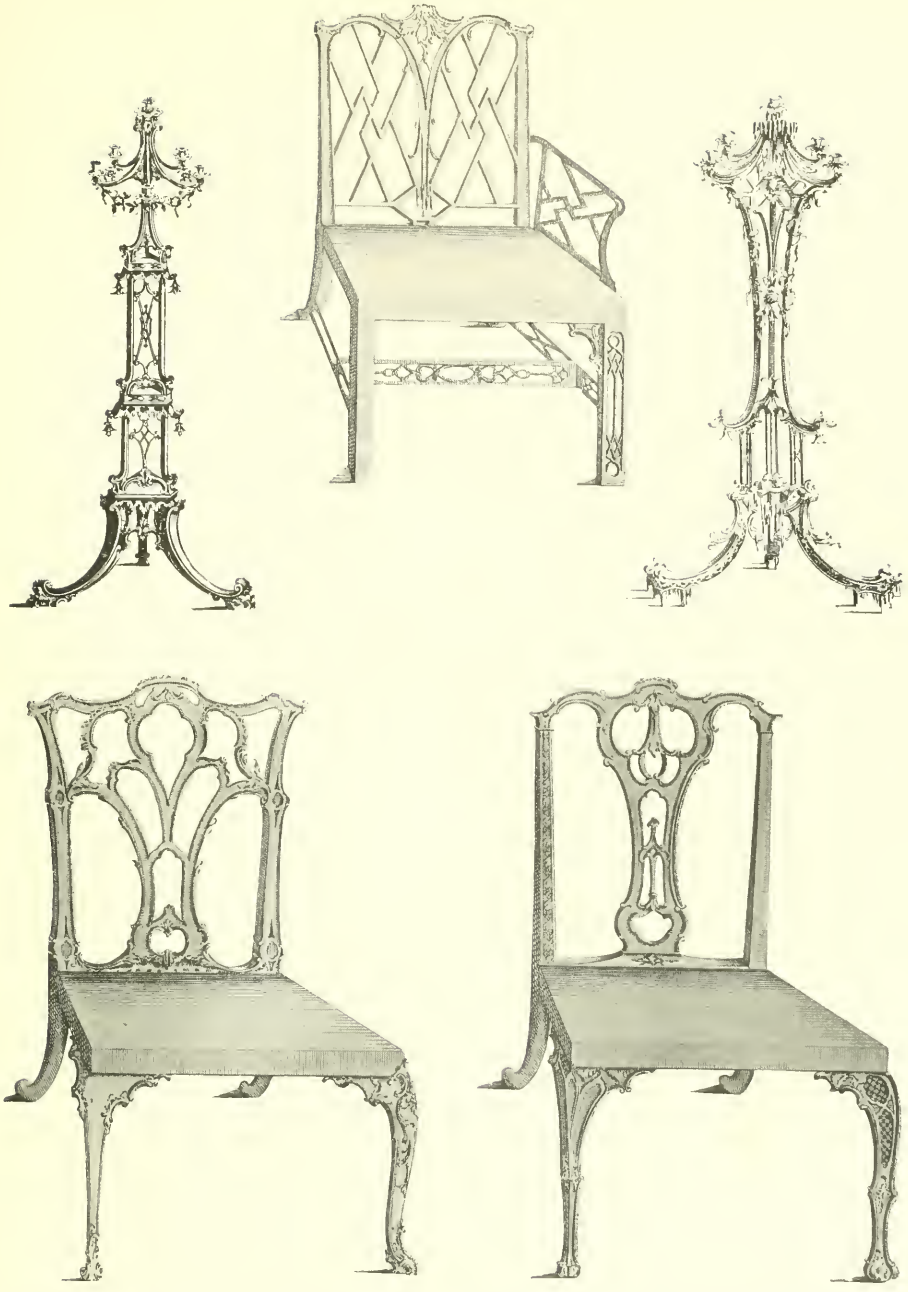

Chair, Chinese design, with or without arms, Candle Stands, and two Chairs showing a variety of styles for Legs



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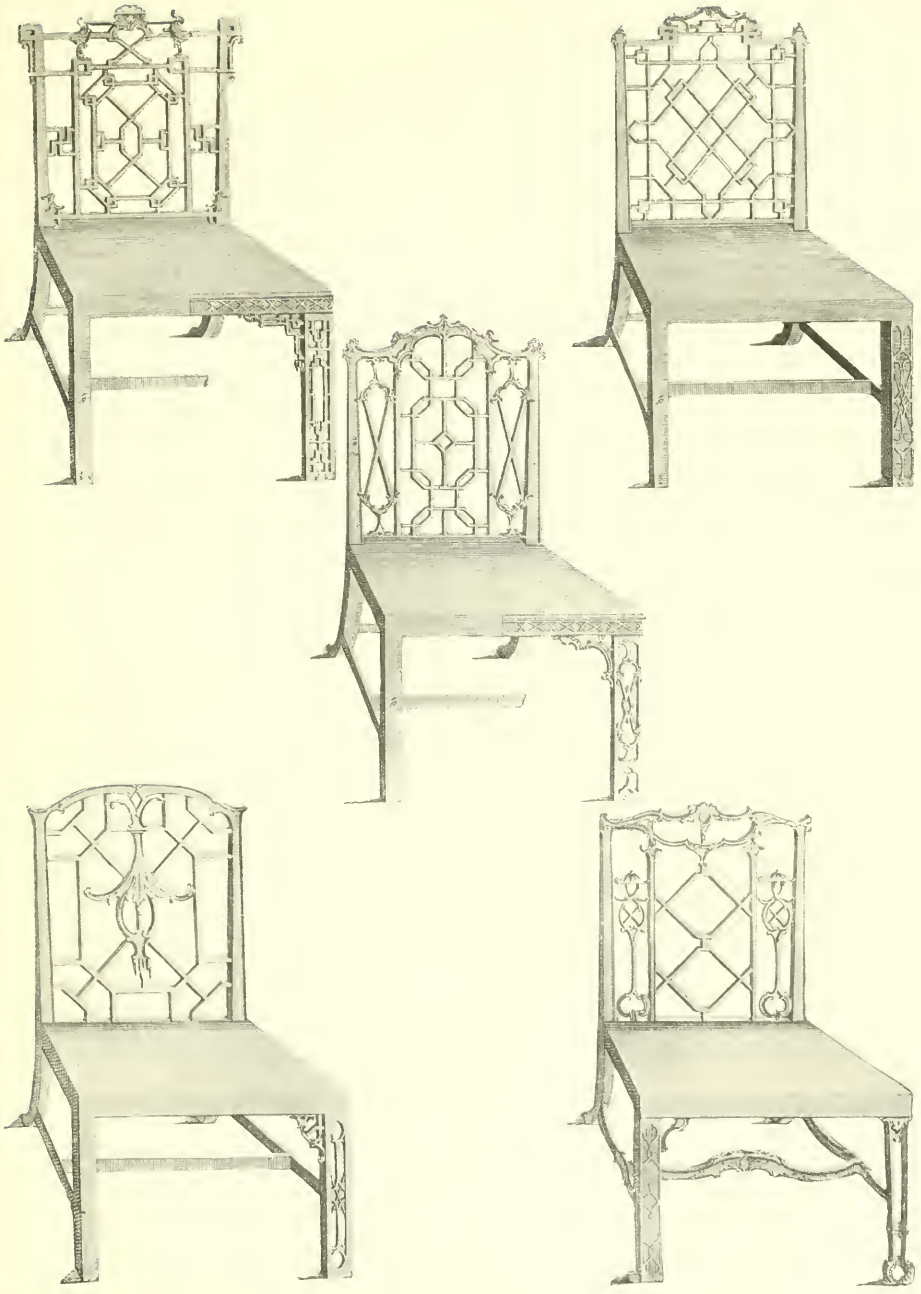

Chairs, Chinese design, showing various styles for Legs

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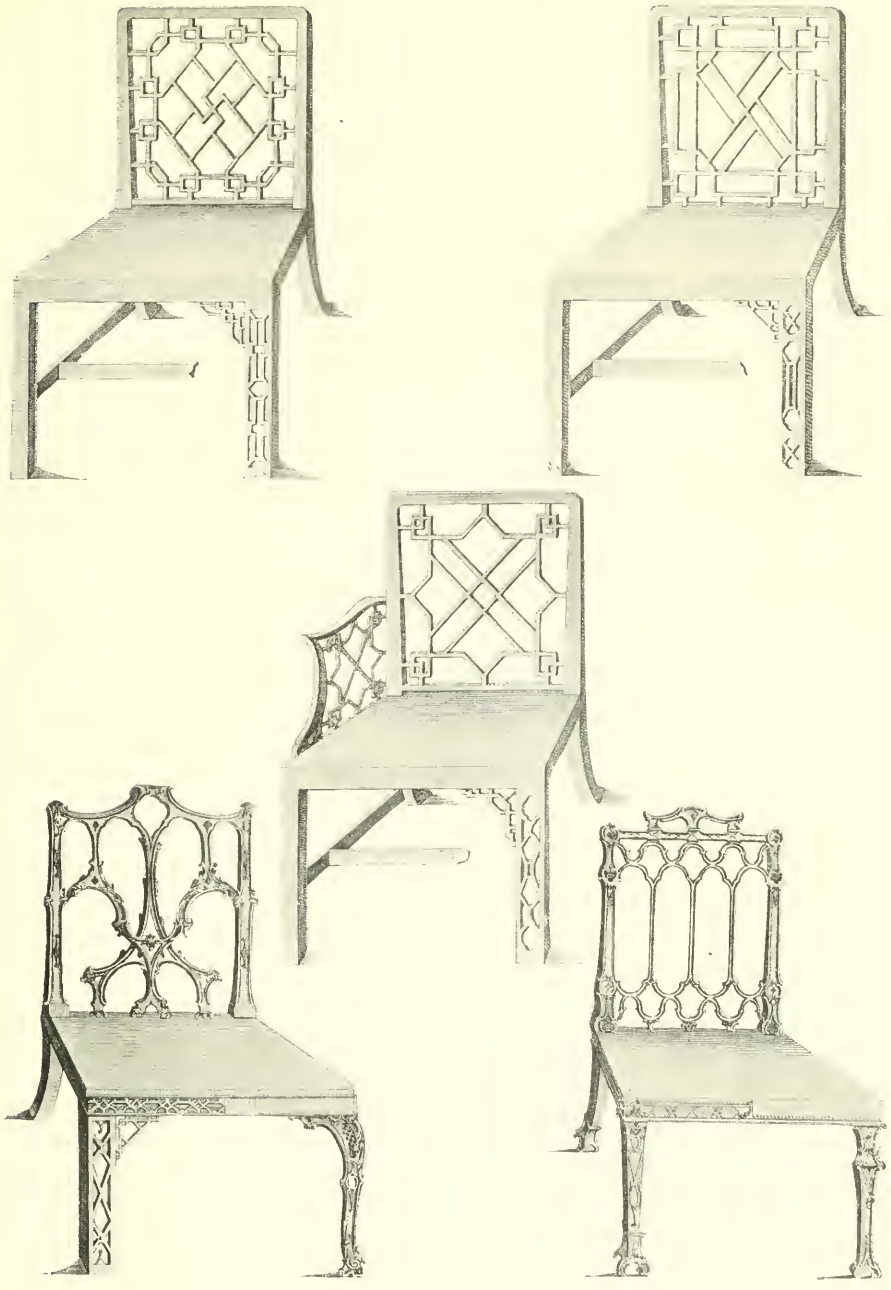

Chairs, Chinese design, and two Gothic, showing various styles for Legs

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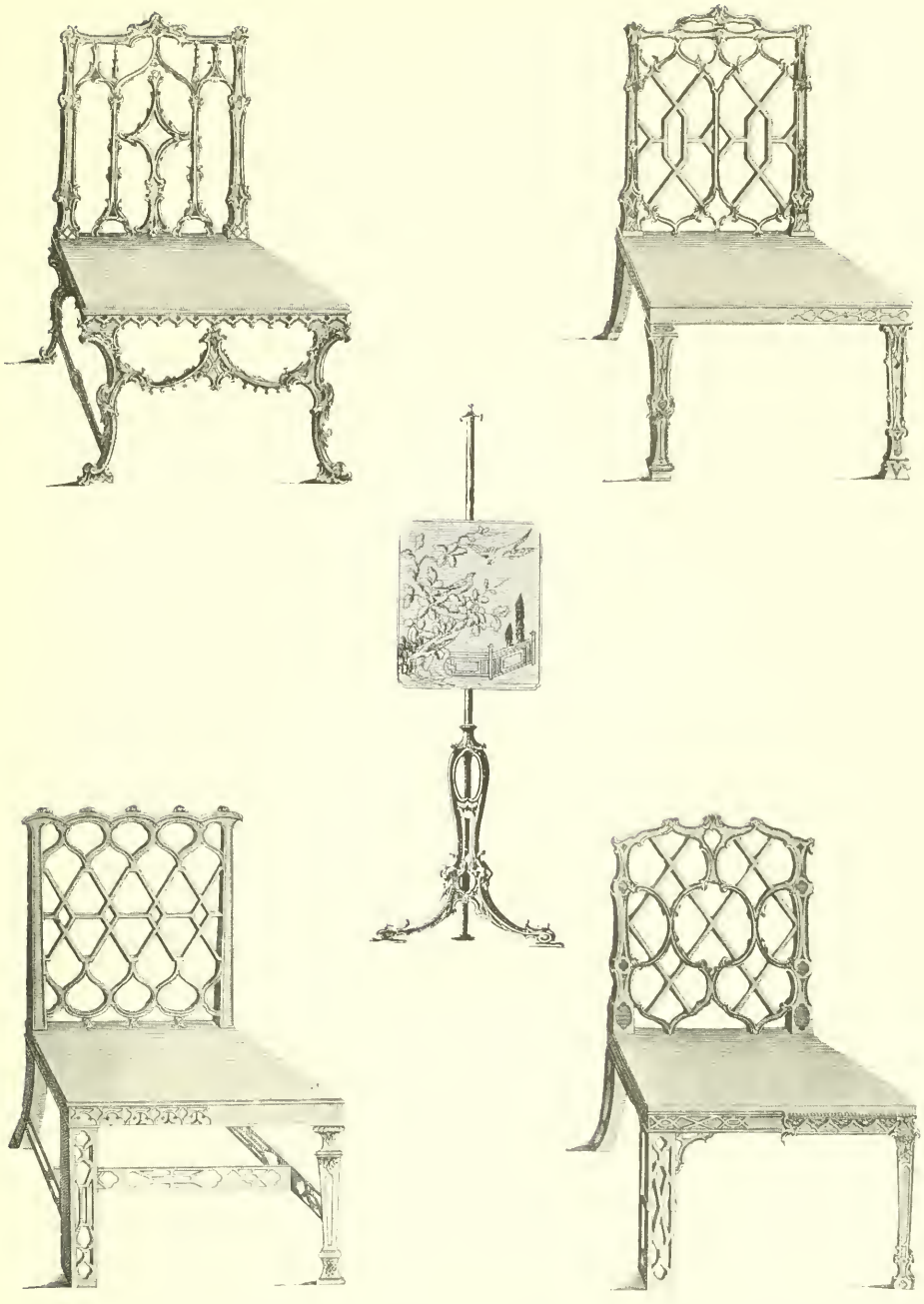

Chairs, Gothic design, showing various styles for Legs, and Fire Screen

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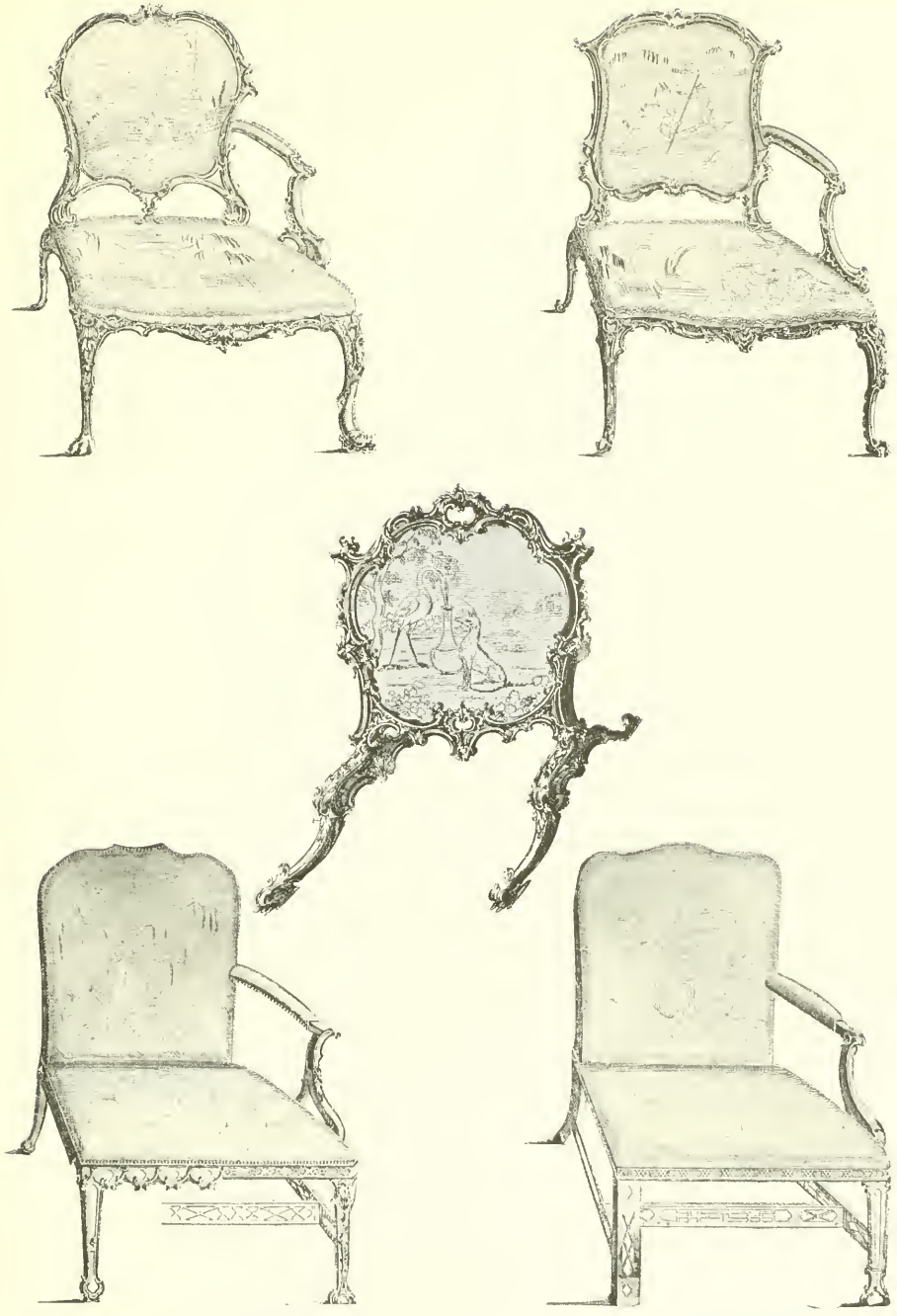

French Chairs, with or without arms, and a variety of styles for Legs, and Horse Fire Screen



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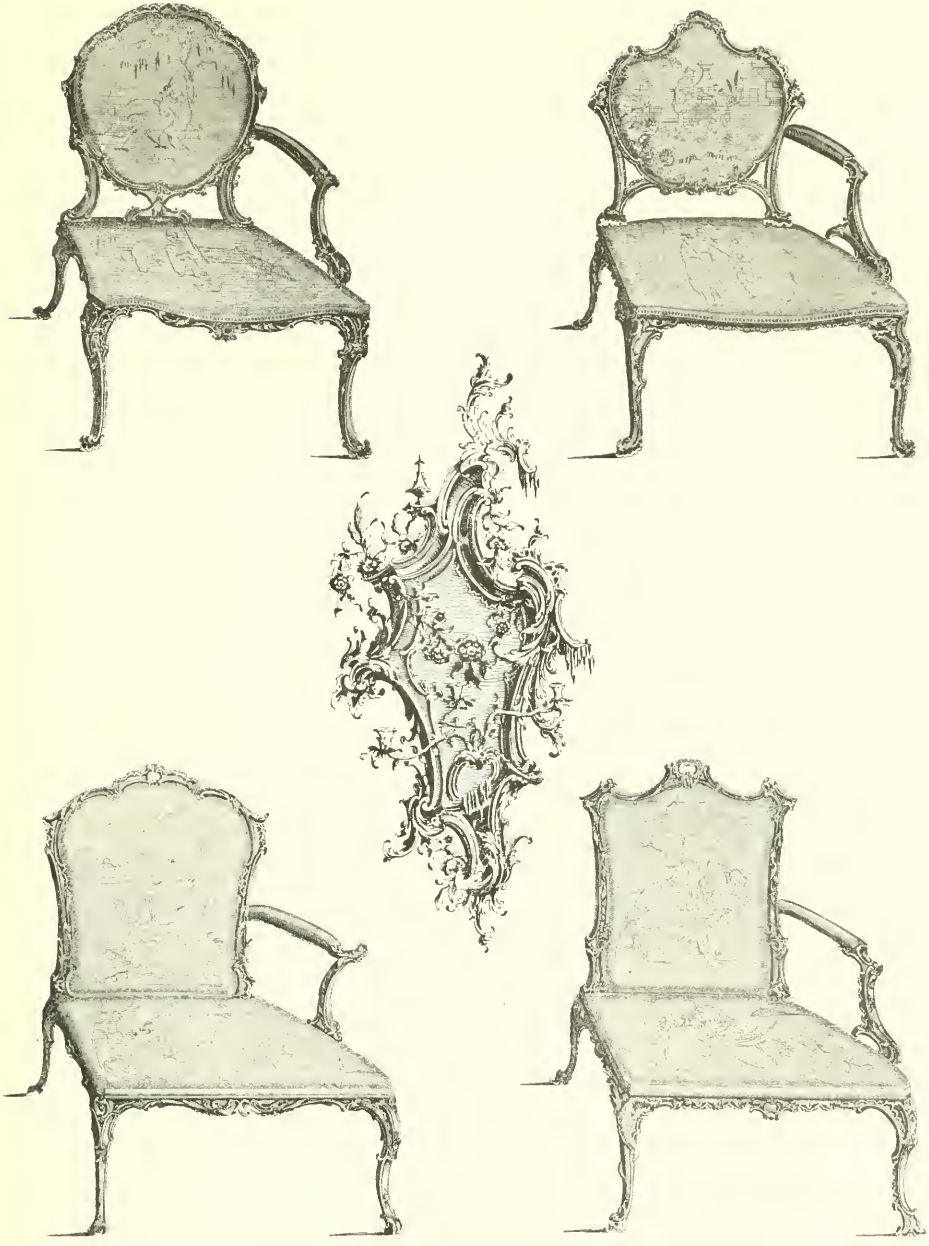

French Chairs, with or without arms, and various styles for Legs, and Girandole

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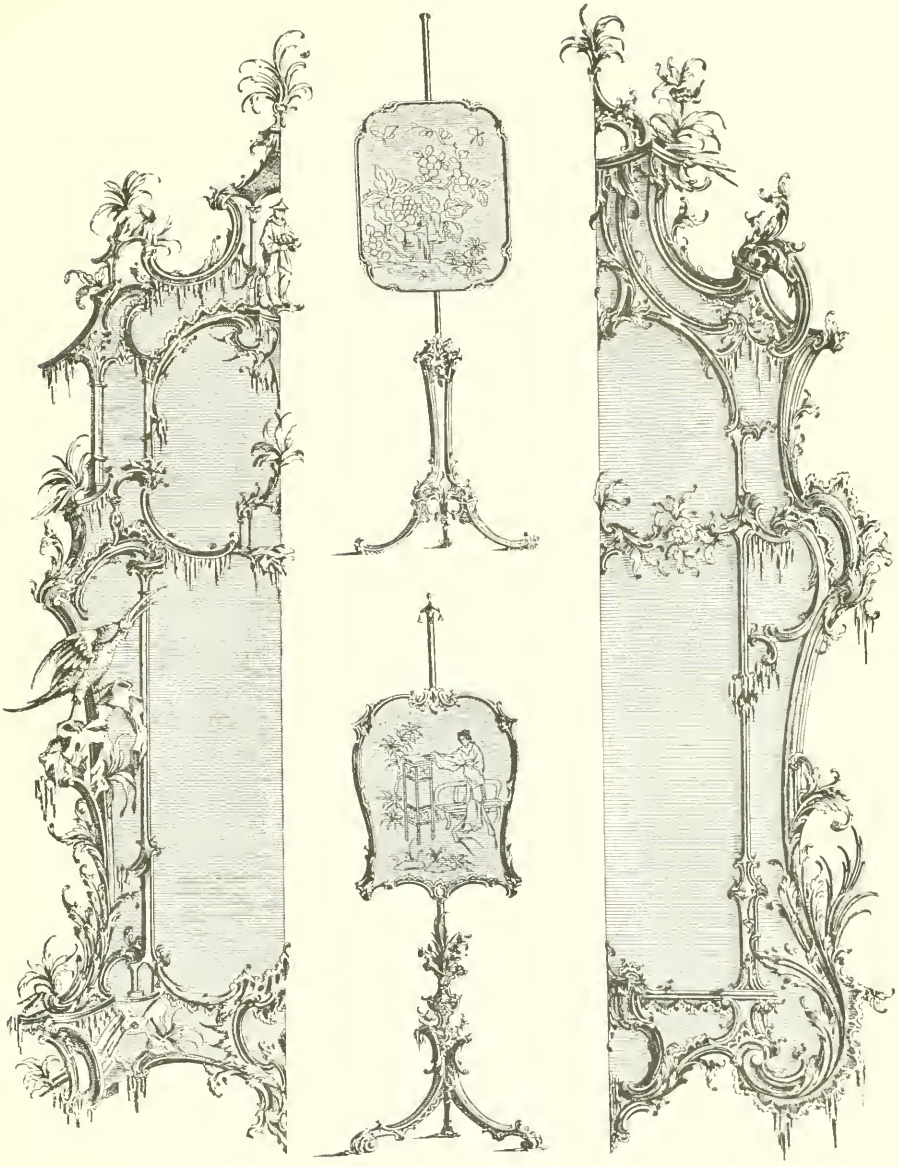

Pier Glass Frames and Fire Screens

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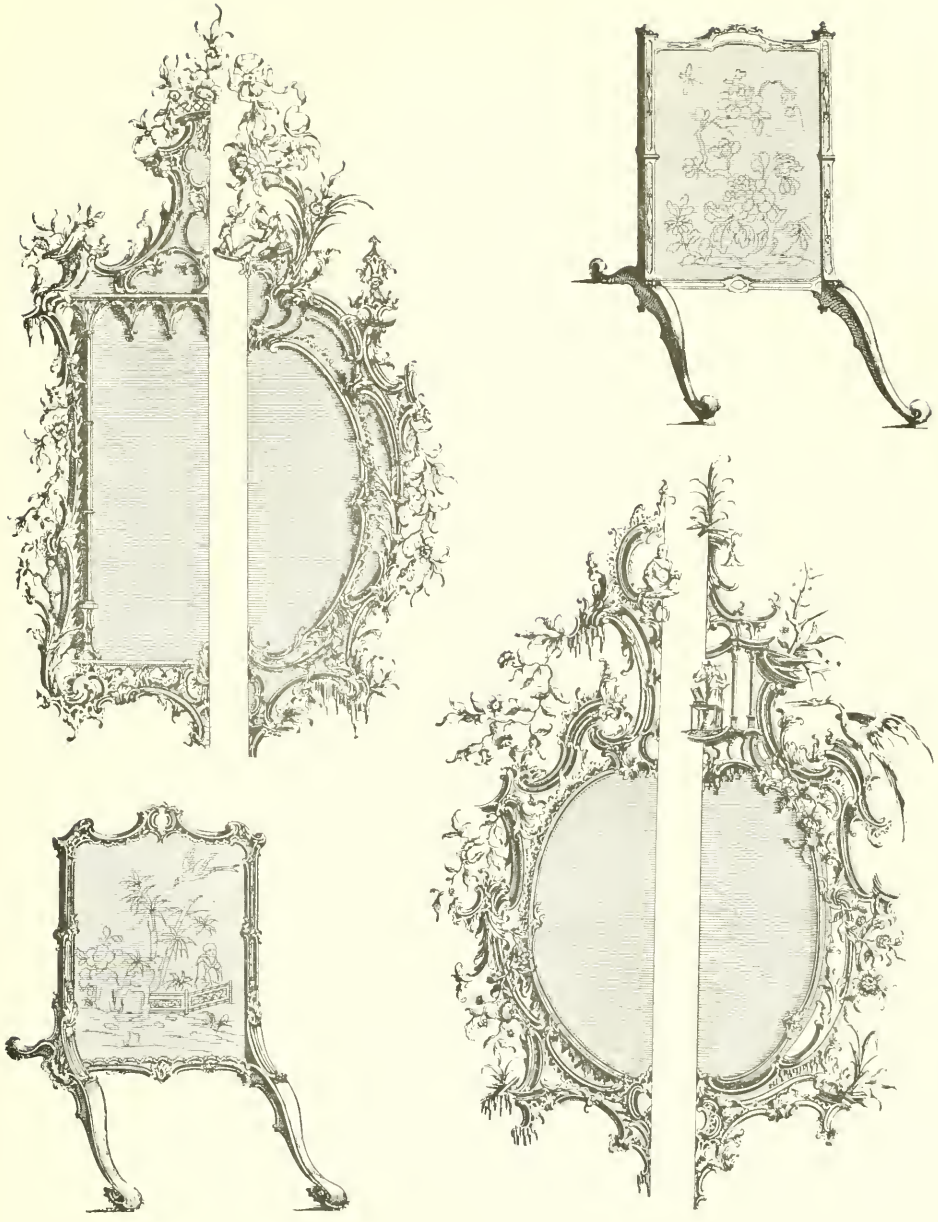

Four designs for Pier Glass Frames, and two Horse Fire Screens

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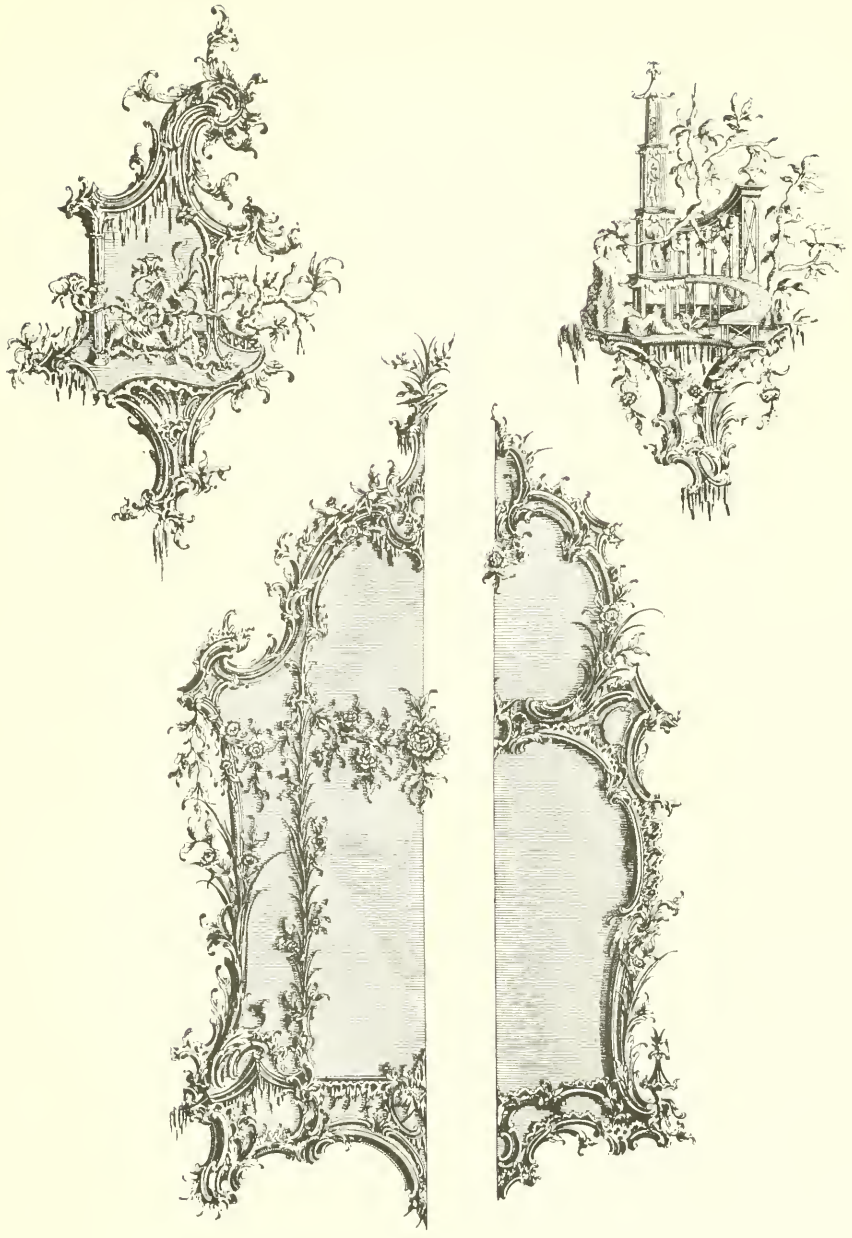

Girandoles and Pier Glass Frames



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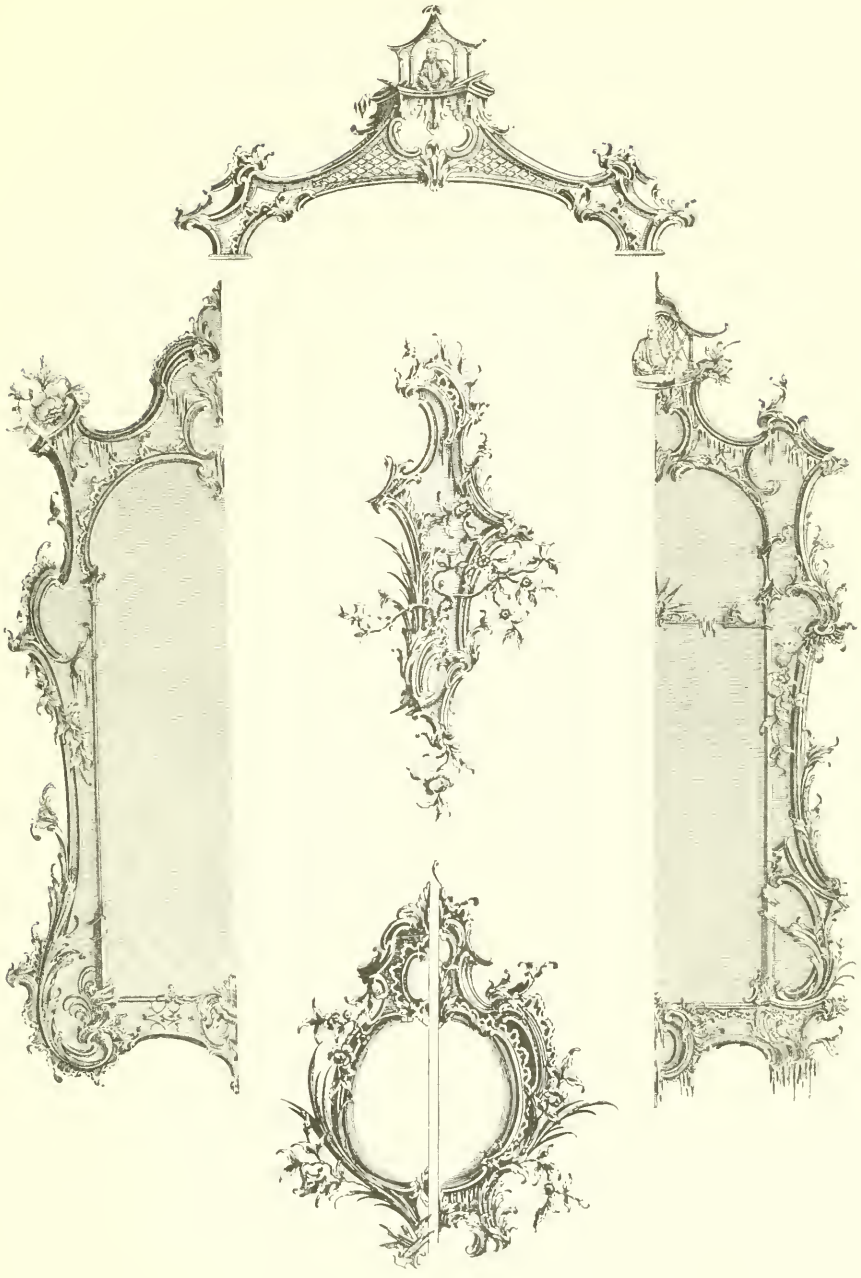

Cornice Girandole, two designs for Pier Glass Frames, and two designs for Shields for Pediments

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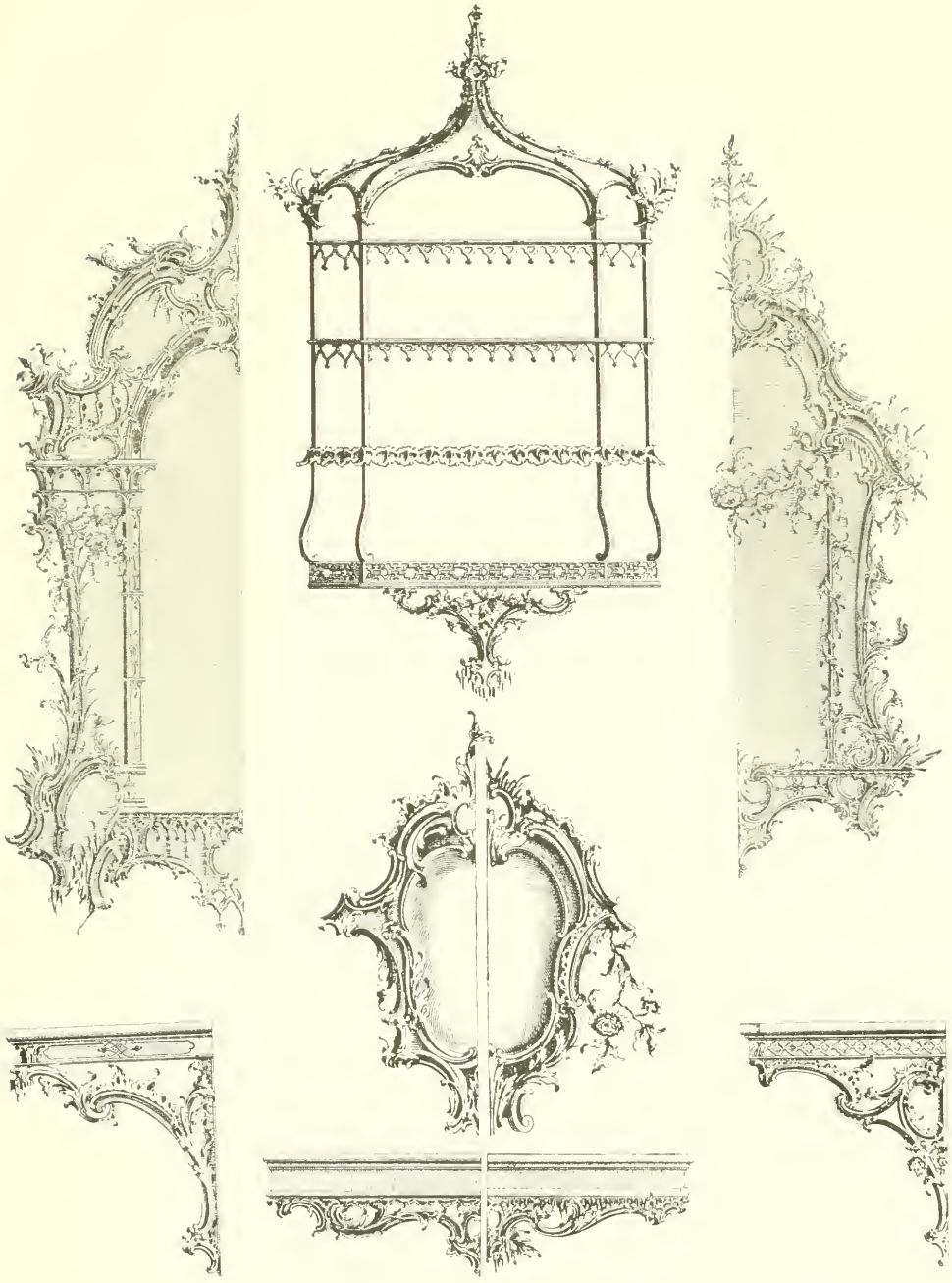

Hanging Shelves, two designs for Pier Glasses, two designs for Shields for Pediments, and four Brackets for Marble Slabs

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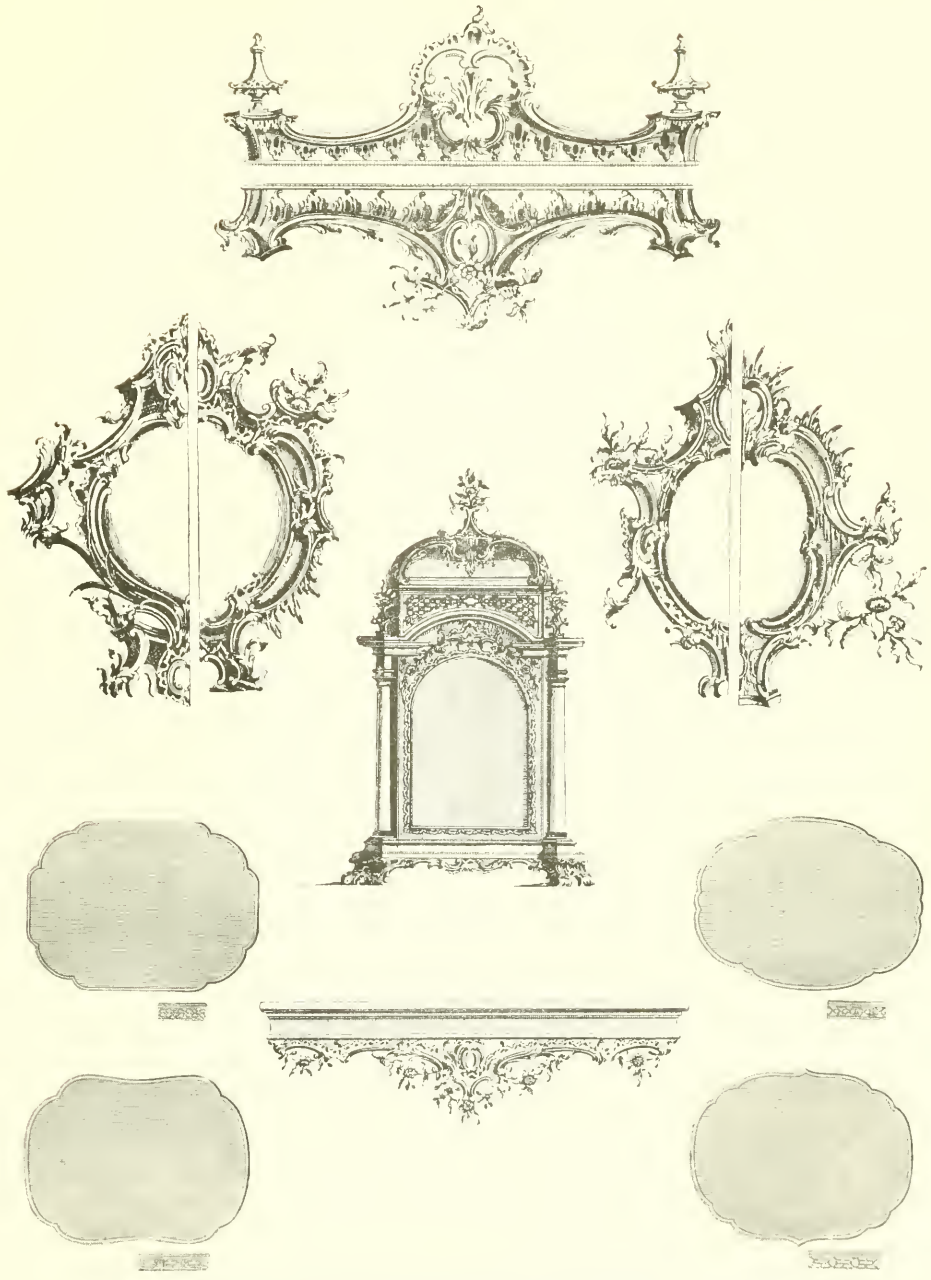

Cornices for Beds or Windows, Shields for Pediments, China Trays and Table Clock Case

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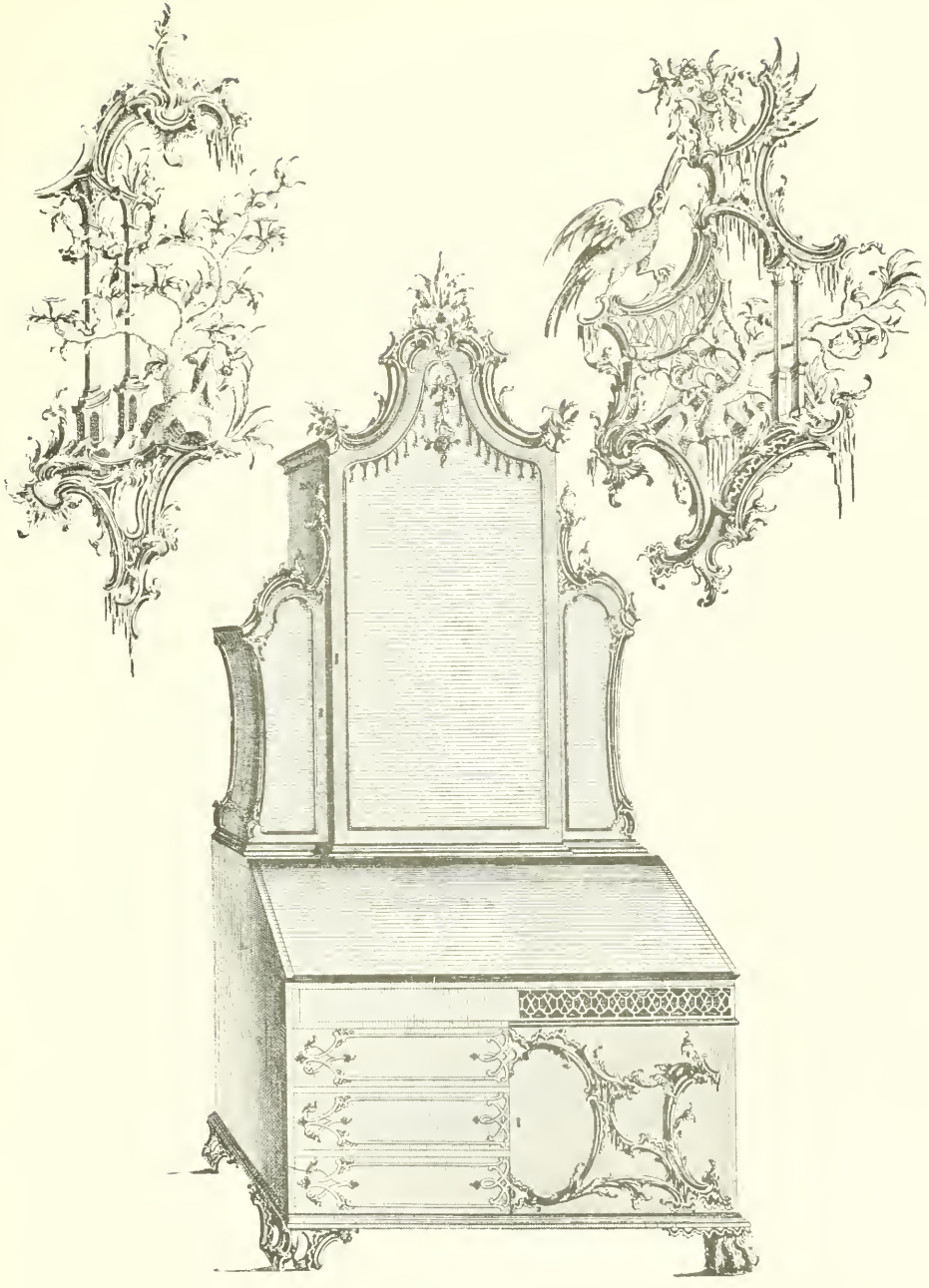

Girandoles, and Desk and Bookcase



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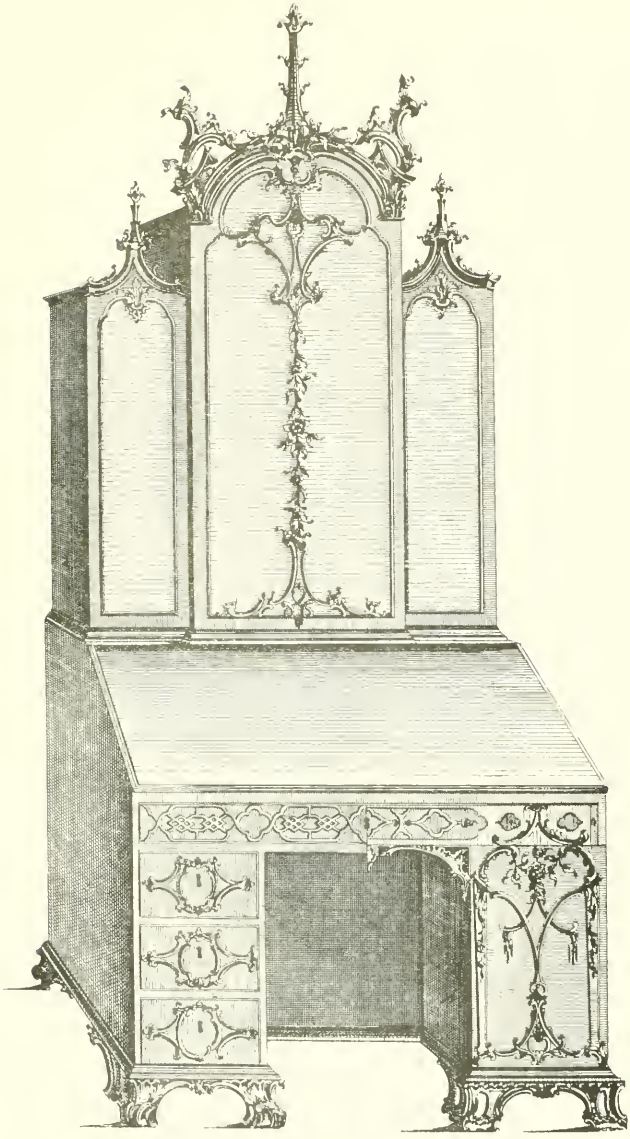

Desk and Bookcase

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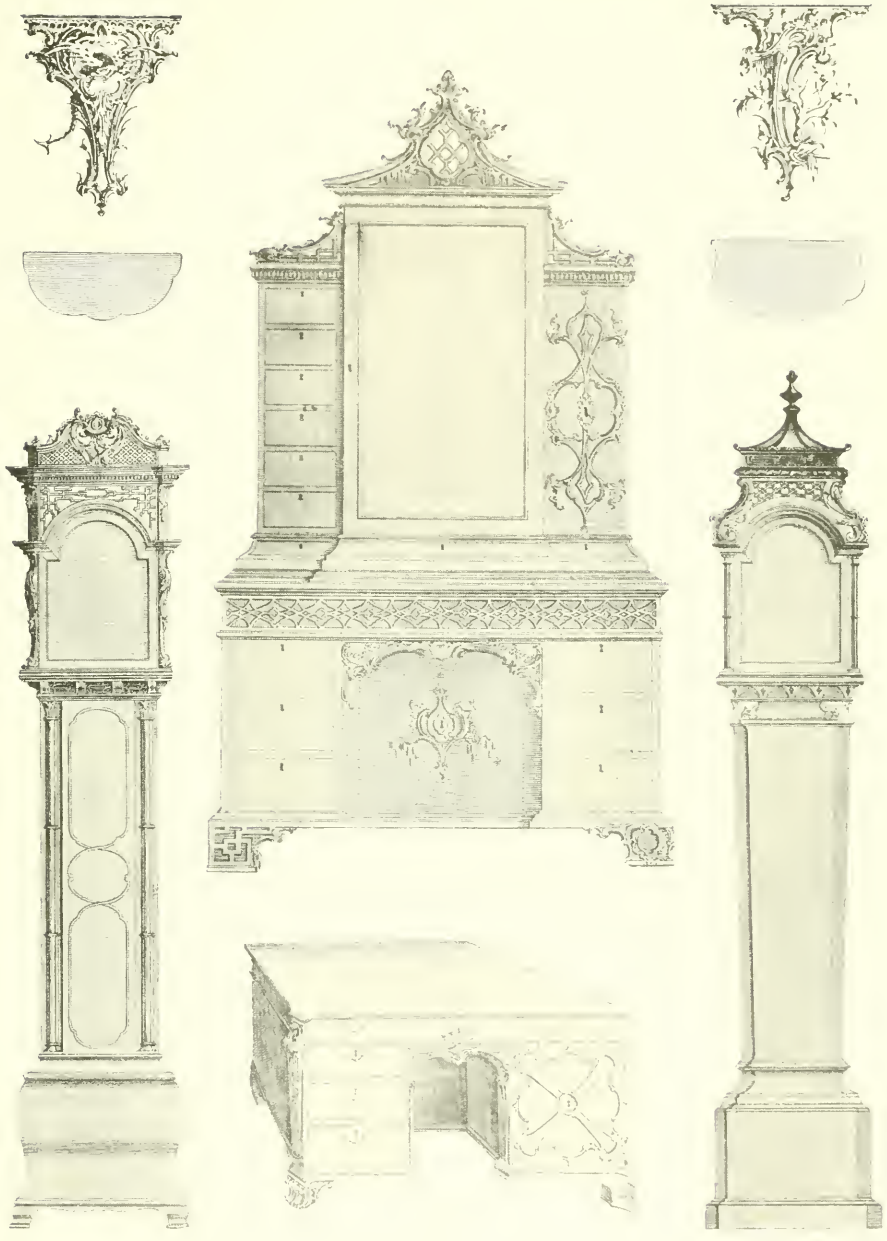

Brackets for Busts, Dressing Chest and Bookcase, Clock Cases, and Bureau Table

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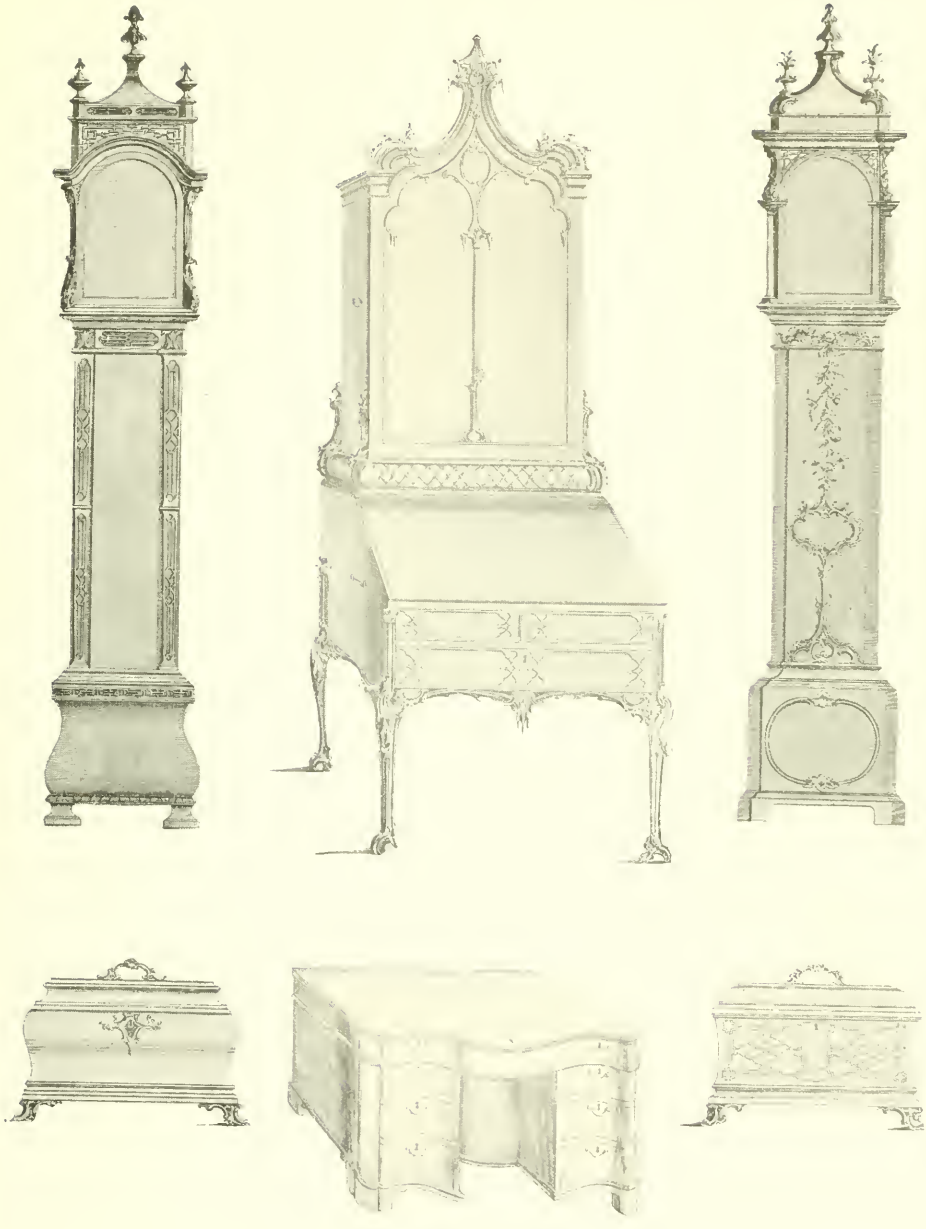

Clock Cases, Desk and Bookcase, Tea Chests, and Bureau Table

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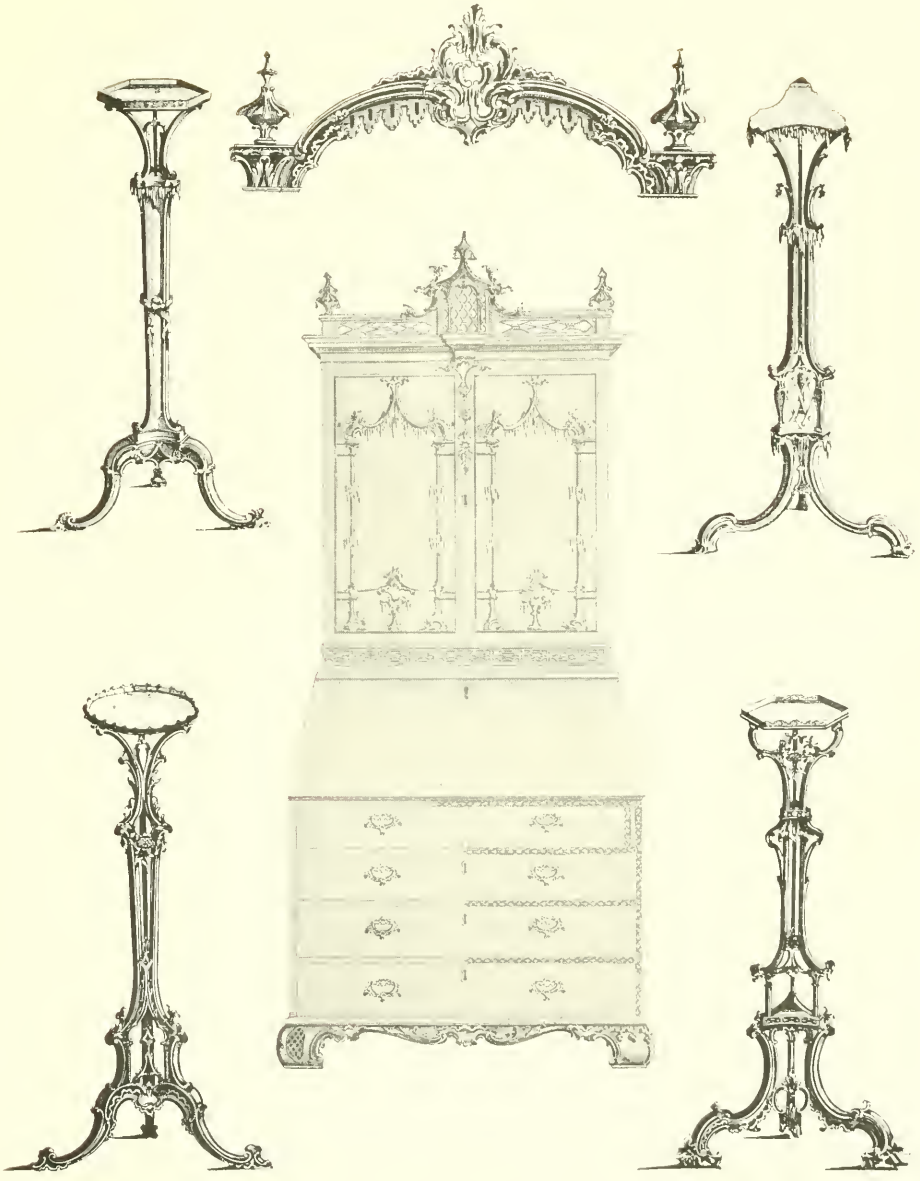

Cornice, Candle Stands, and Desk and Bookcase



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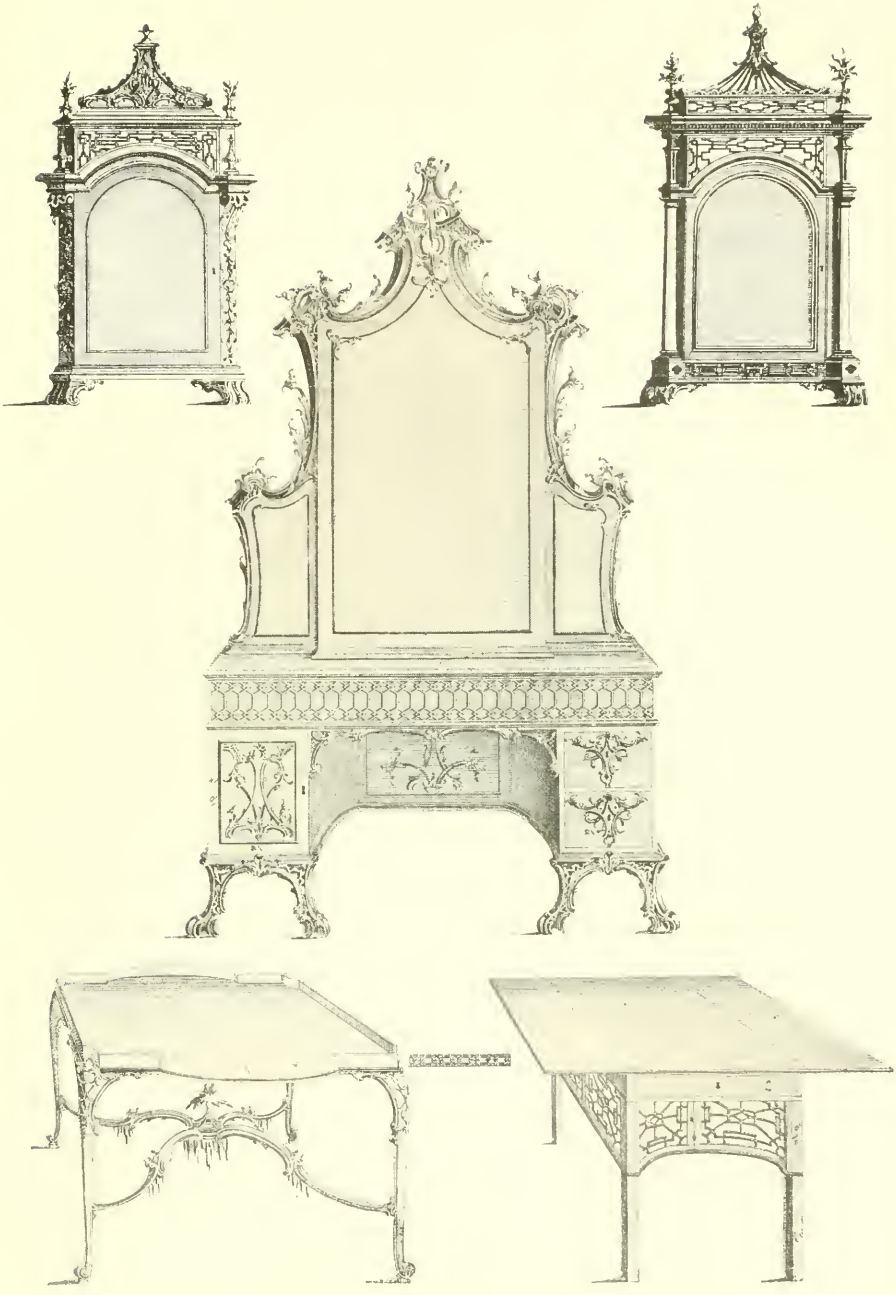

Table Clock Cases, Dressing Chest and Bookcase, China and Breakfast Tables

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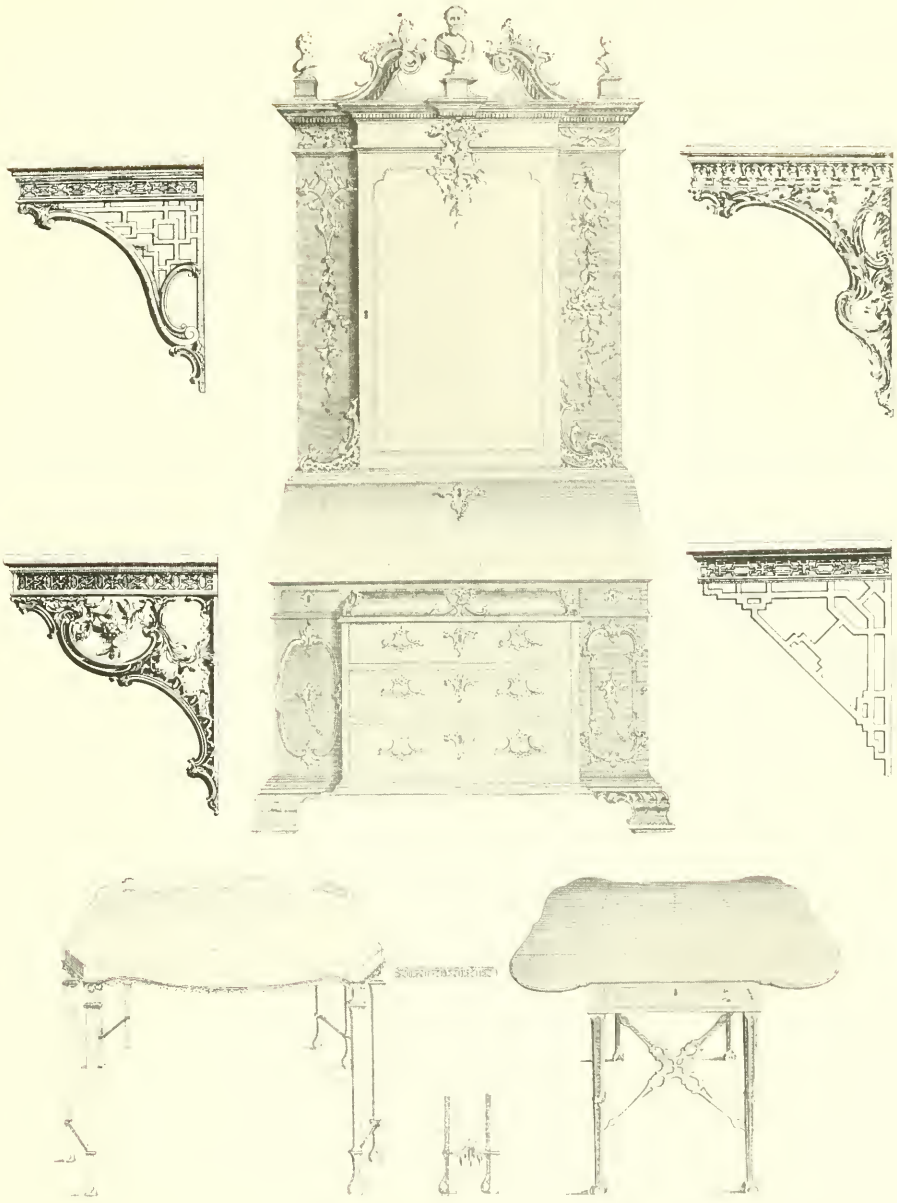

Brackets for Marble Slabs, Desk and Bookcase, China and Breakfast Tables

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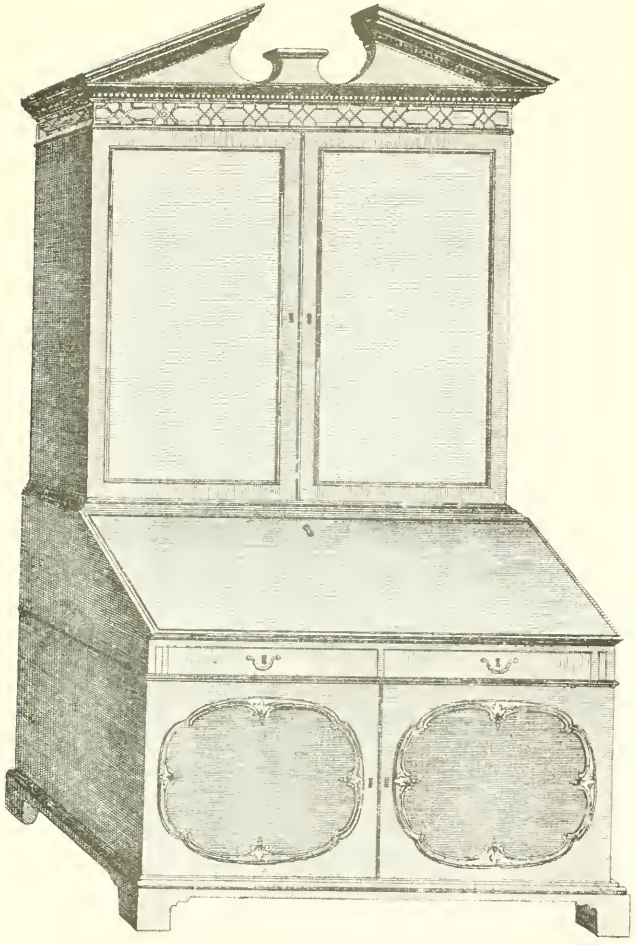

Desk and Bookcase

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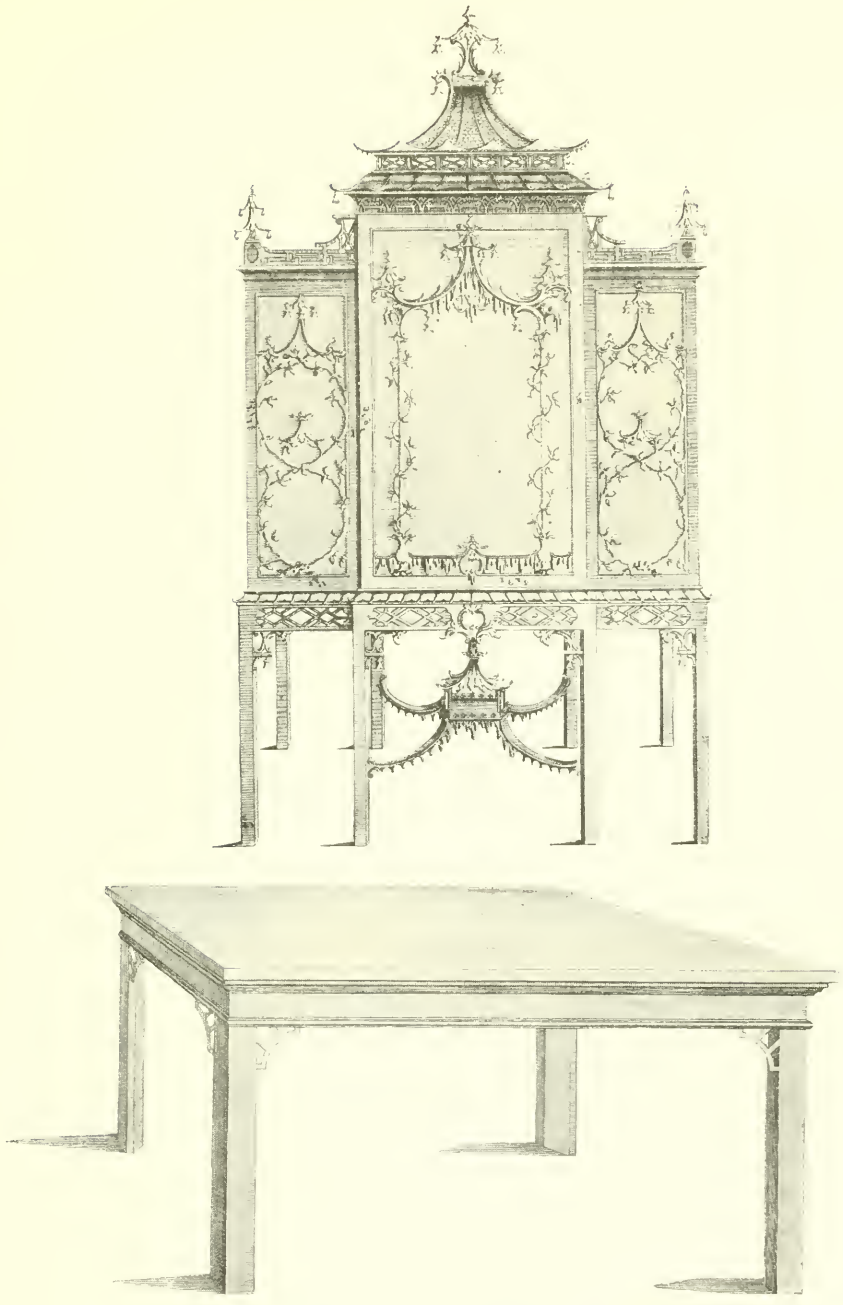

China Case and Sideboard Table



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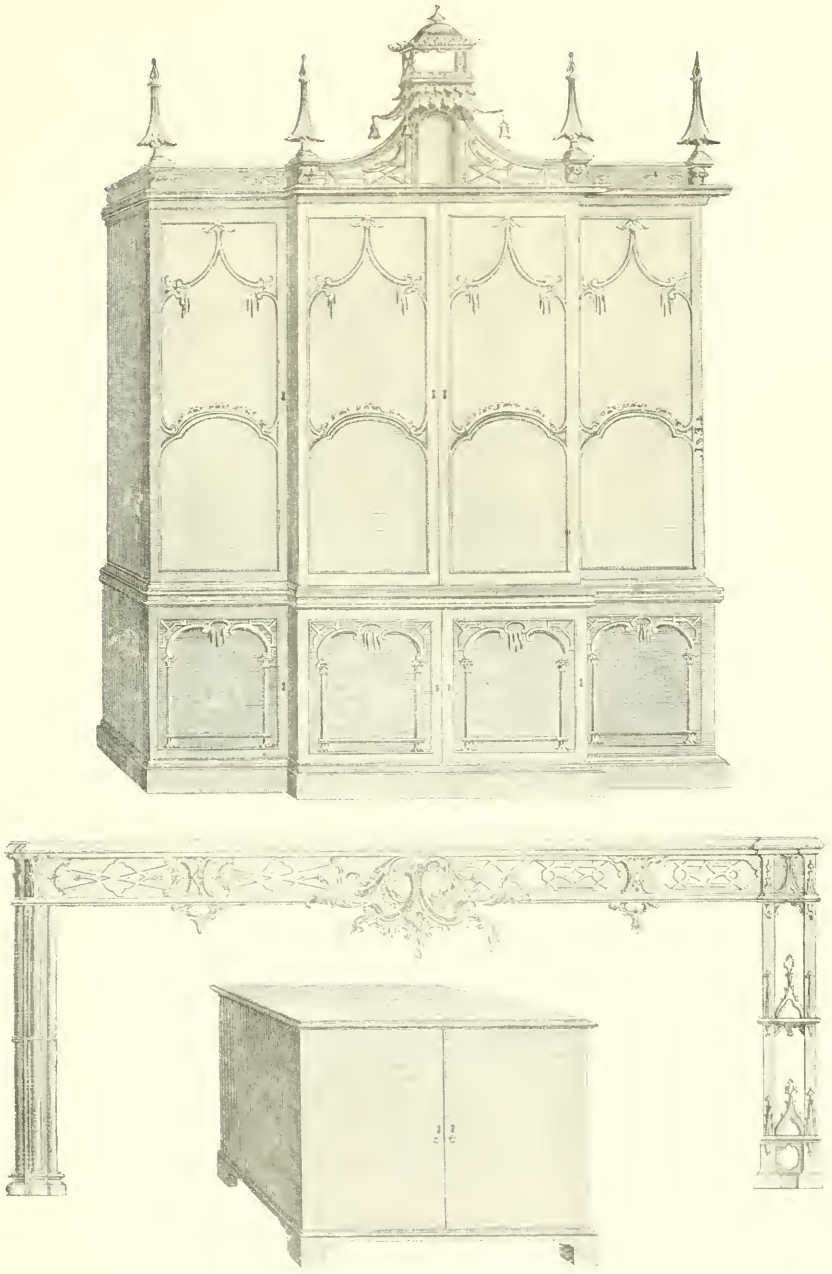

China Case, Sideboard Table, and Clothes Press

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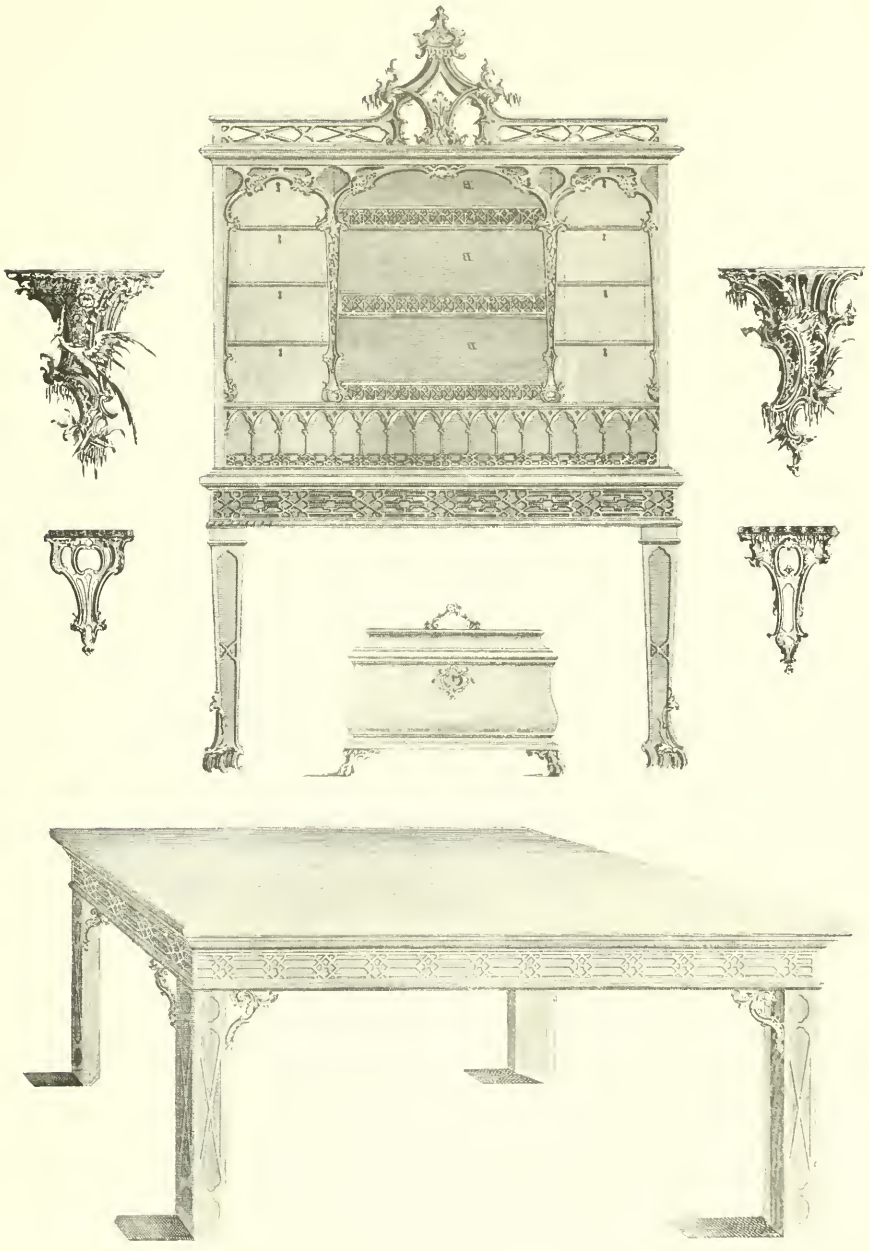

Brackets for Busts, Cabinet, Tea Chest, and Sideboard Table

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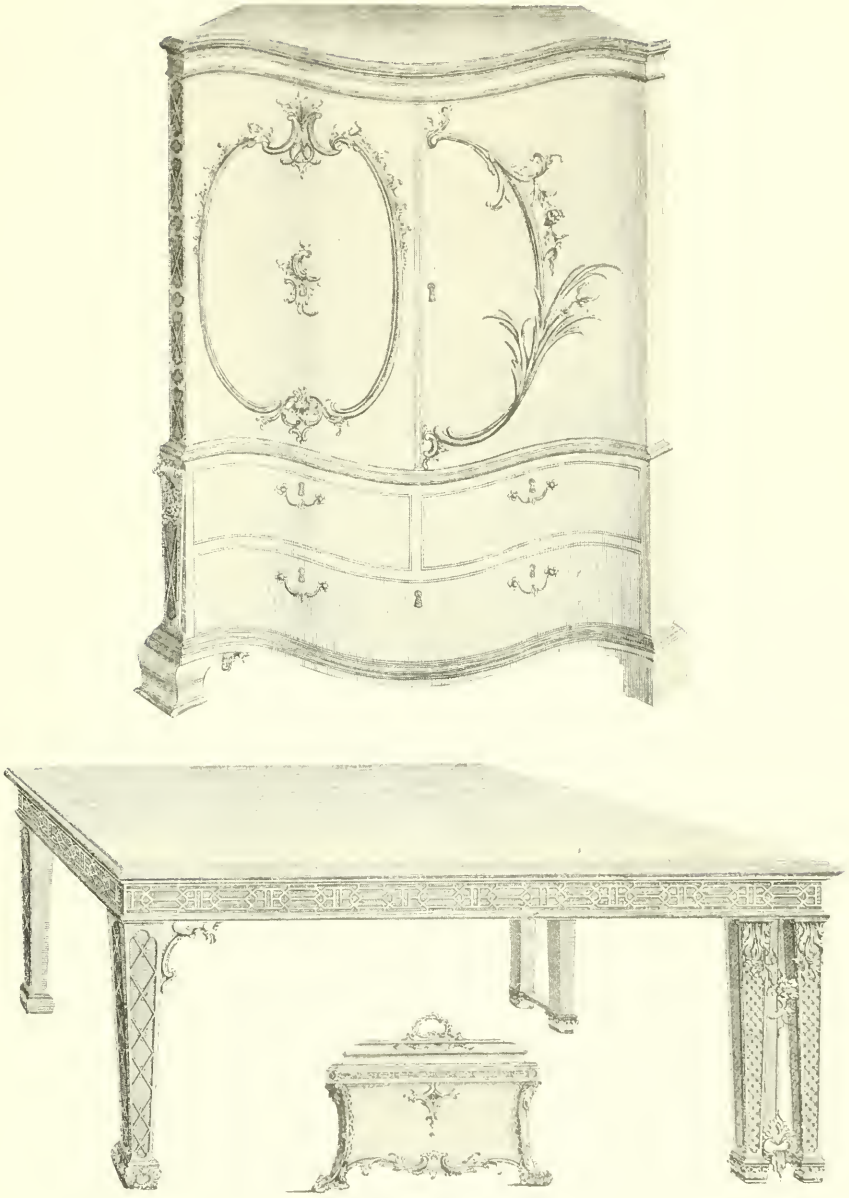

Commode Clothes Press, Sideboard Table, and Tea Chest

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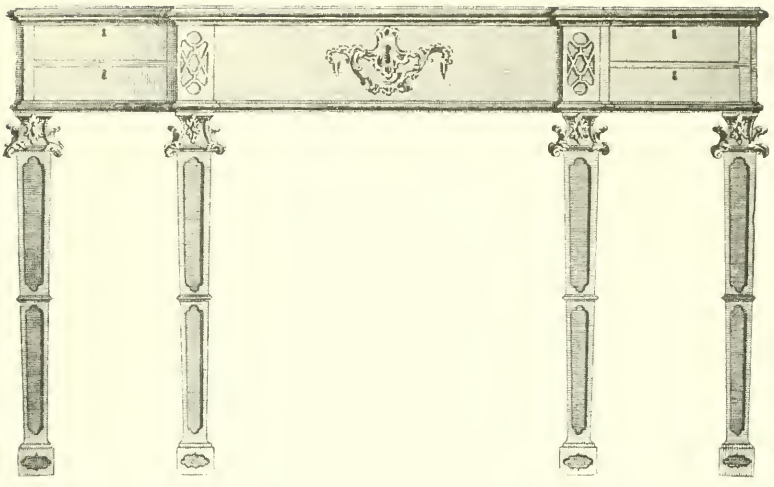

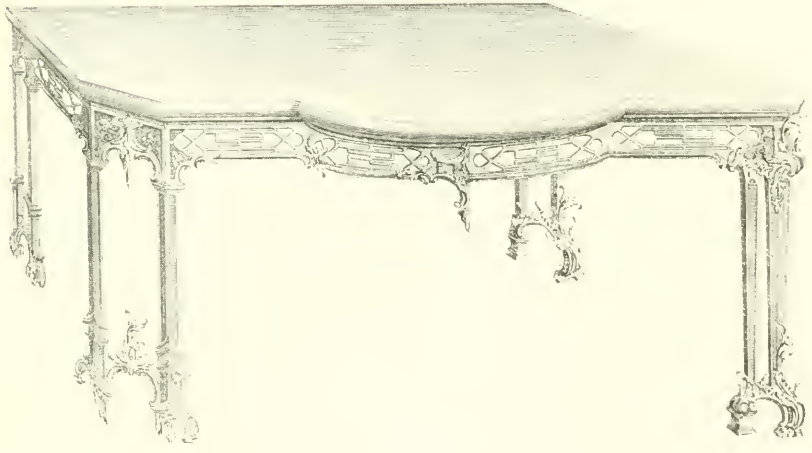

Writing and Sideboard Tables



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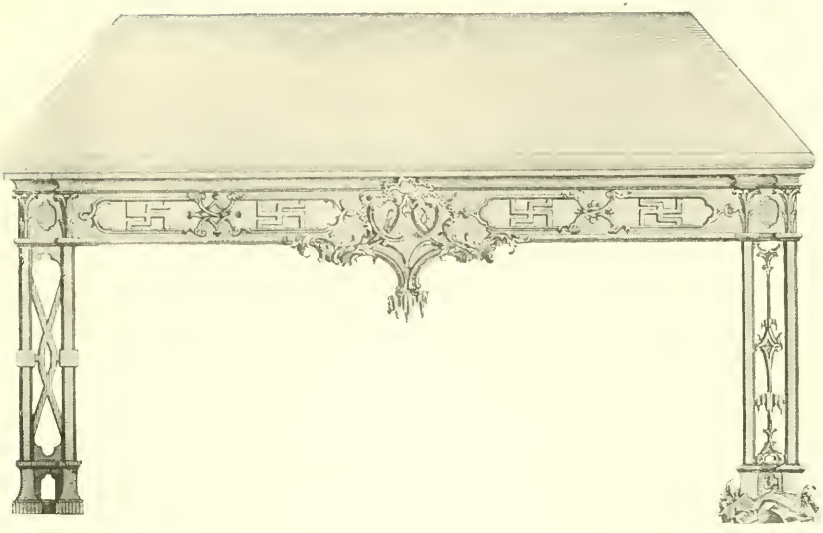

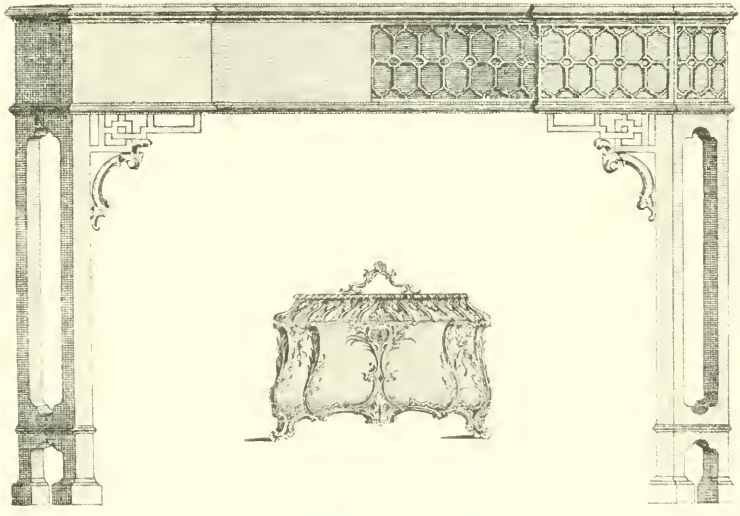

Sideboard and Writing Tables, and Tea Chest

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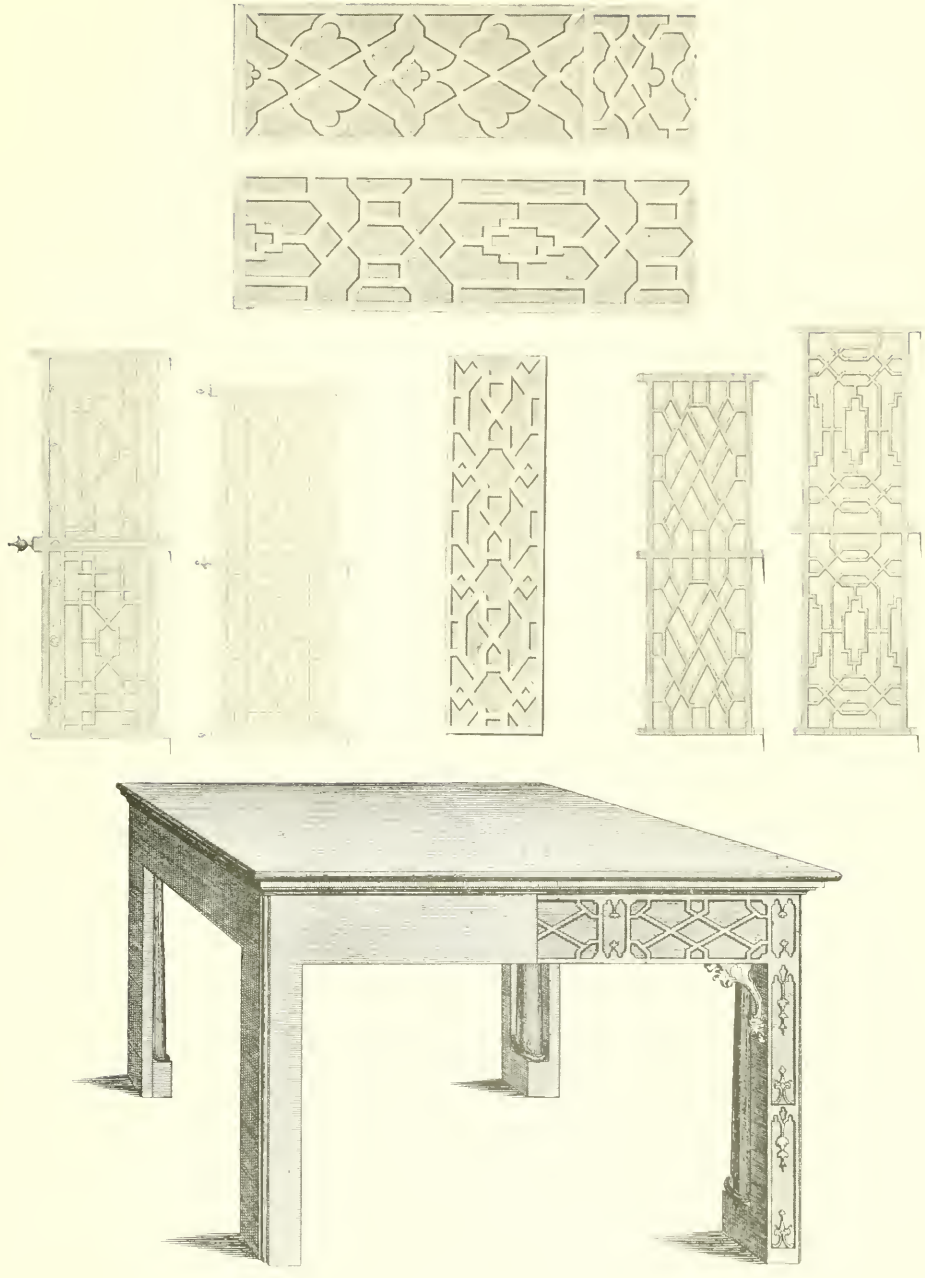

Frets, and Writing Table

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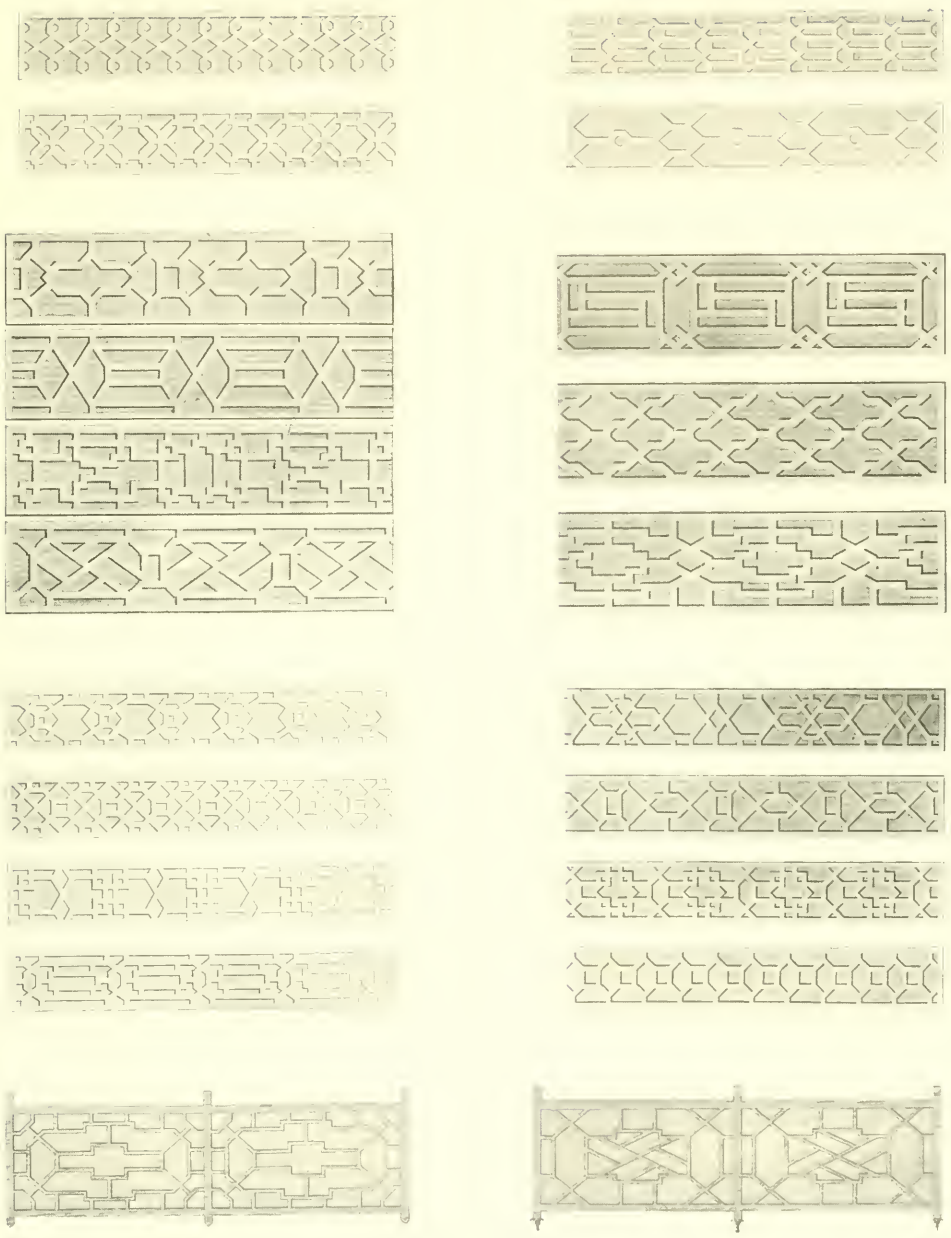

Frets

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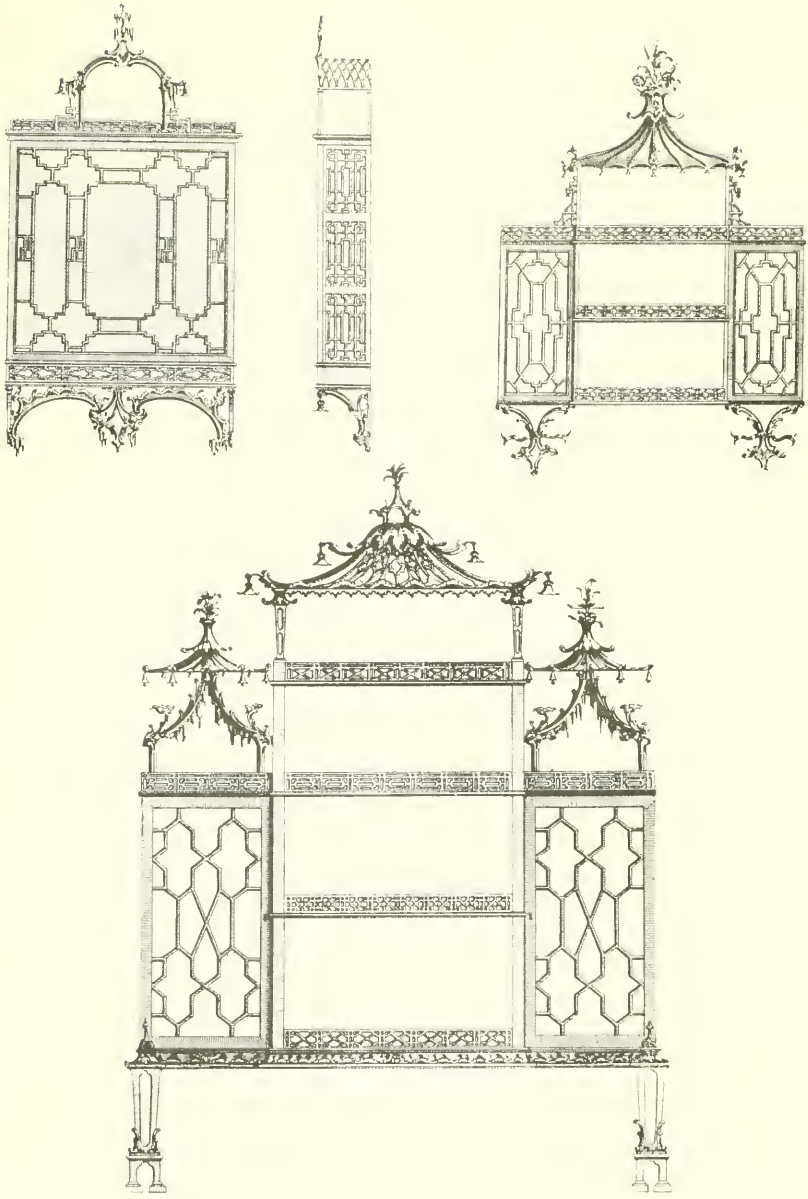

Hanging Shelves and China Shelf



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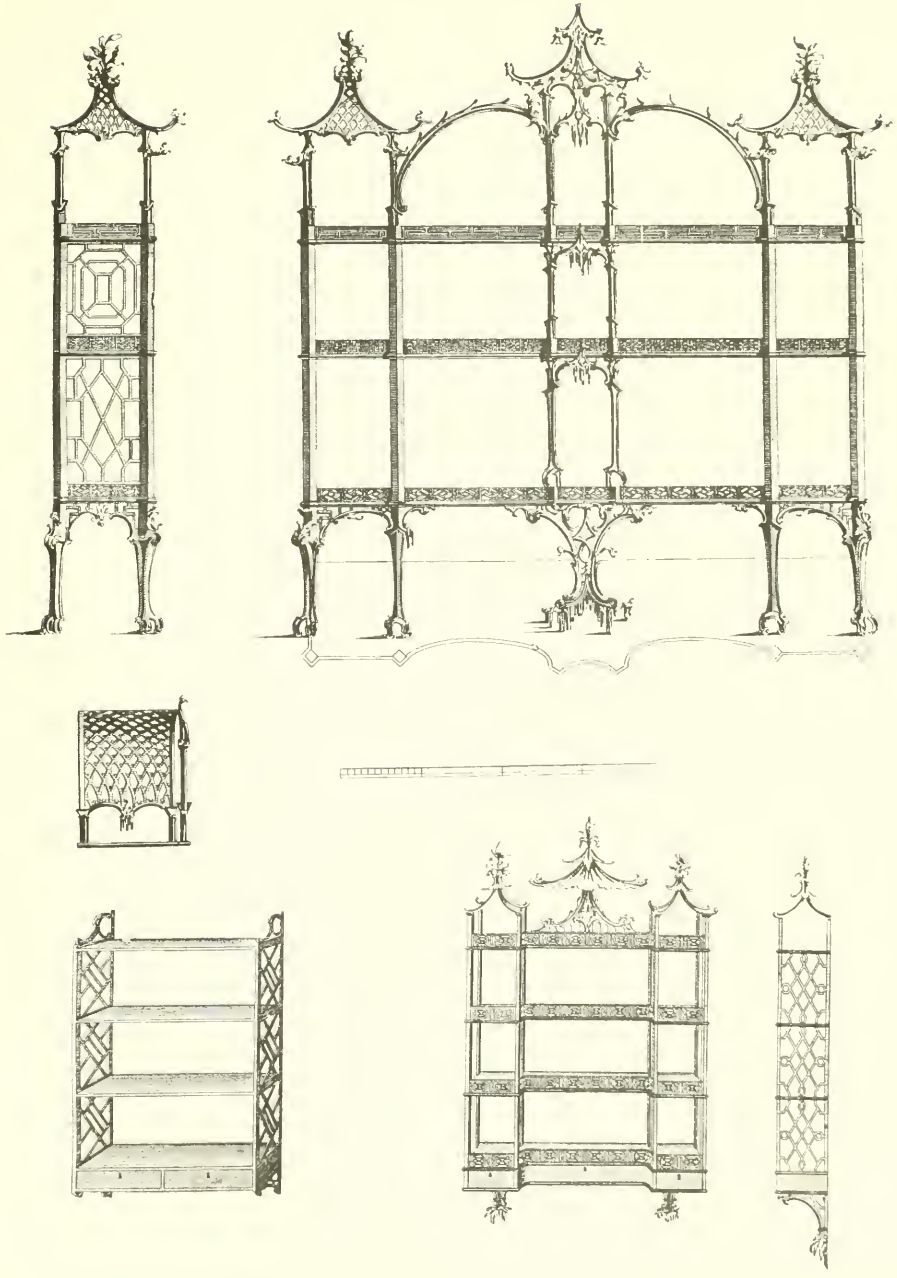

China Shelf and Hanging Shelves

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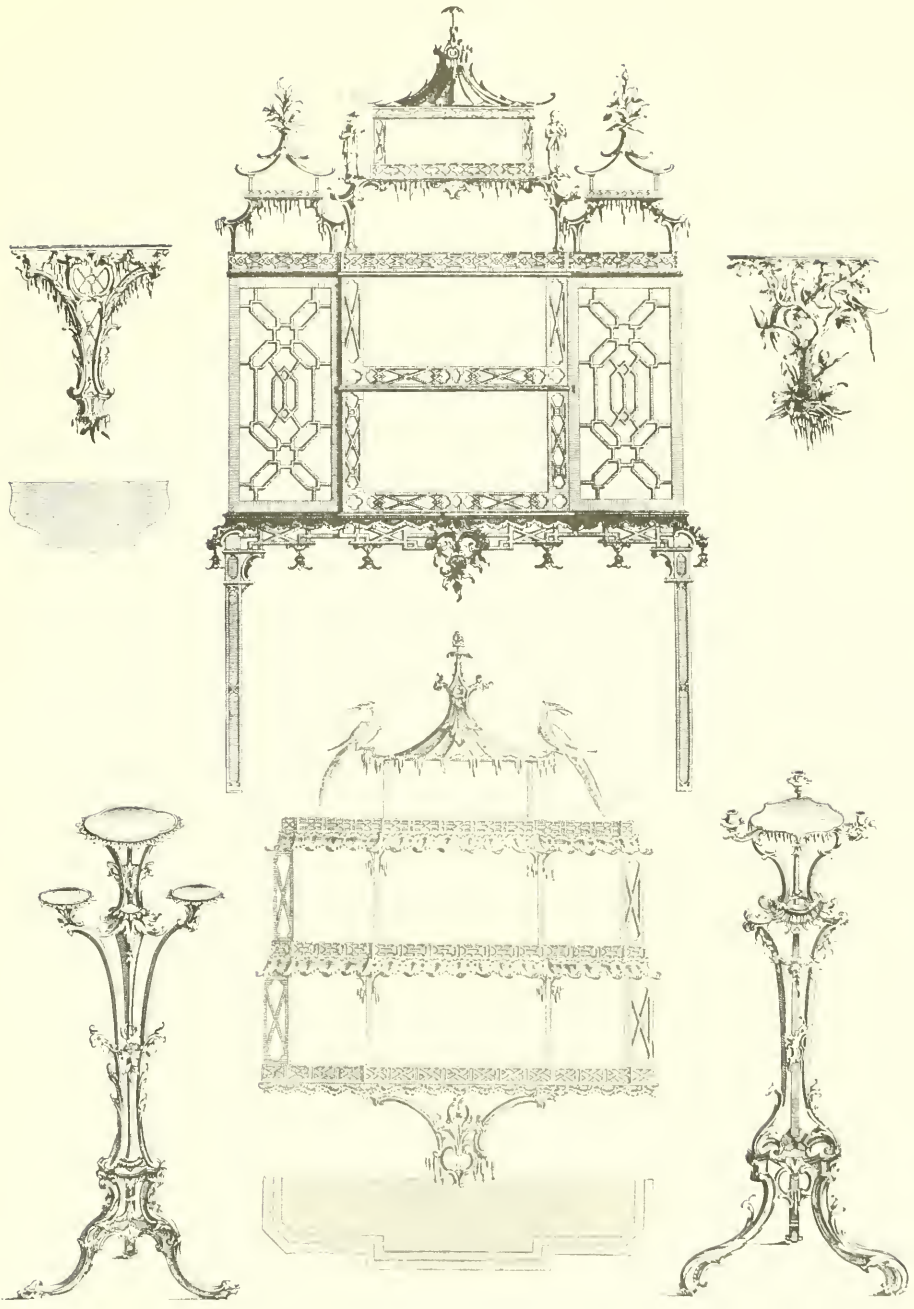

Brackets for Busts, China Shelves, Candle Stands, Hanging Shelves

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Frames for Marble Slabs and French Commode Table

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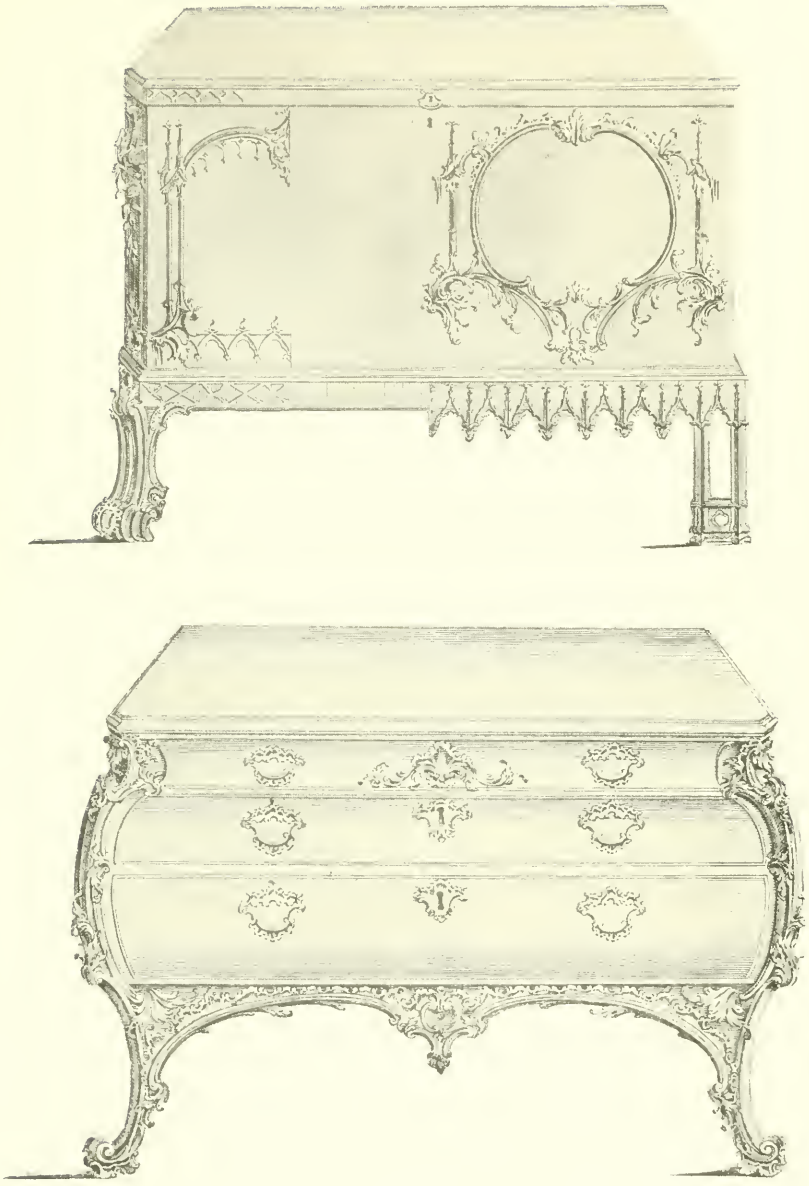

Gothic Clothes Chest and French Commode Table



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French Commode Tables

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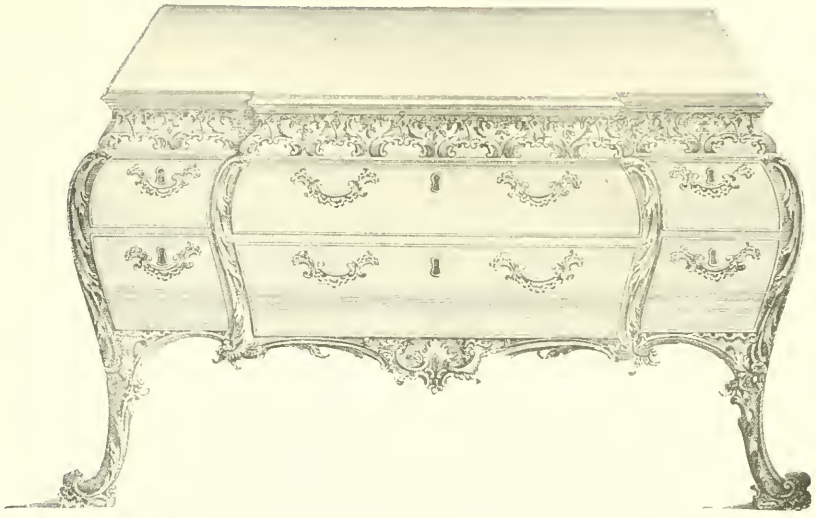

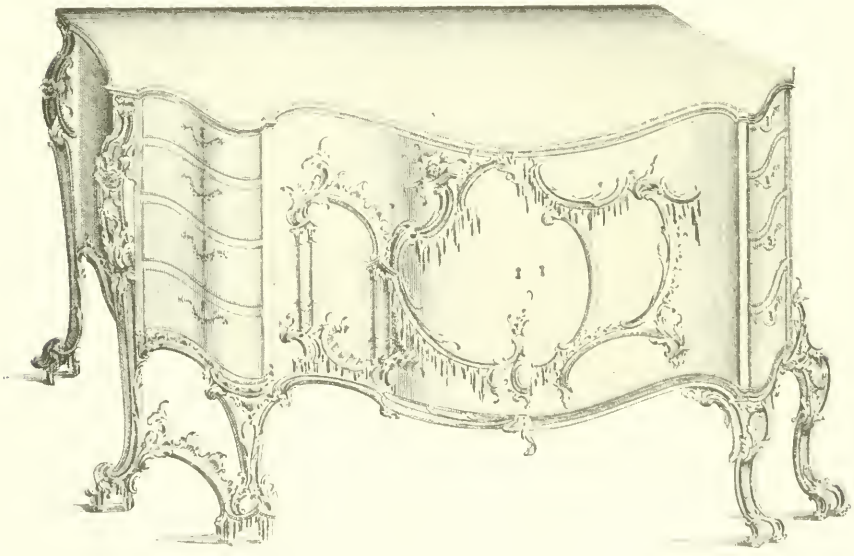

French Commode Tables

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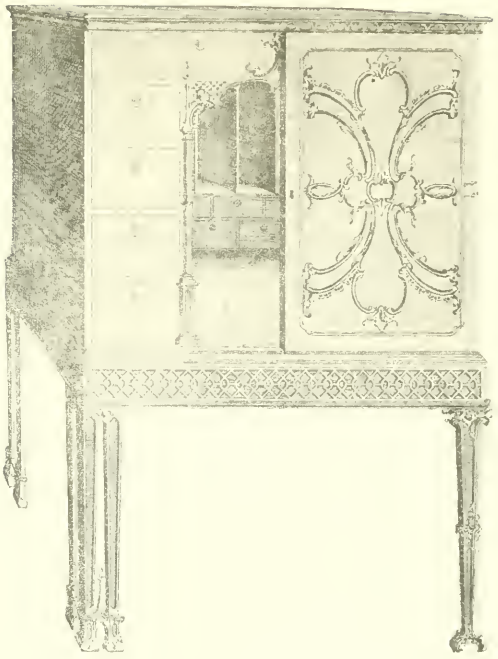

Cabinet and Frames for Marble Slabs

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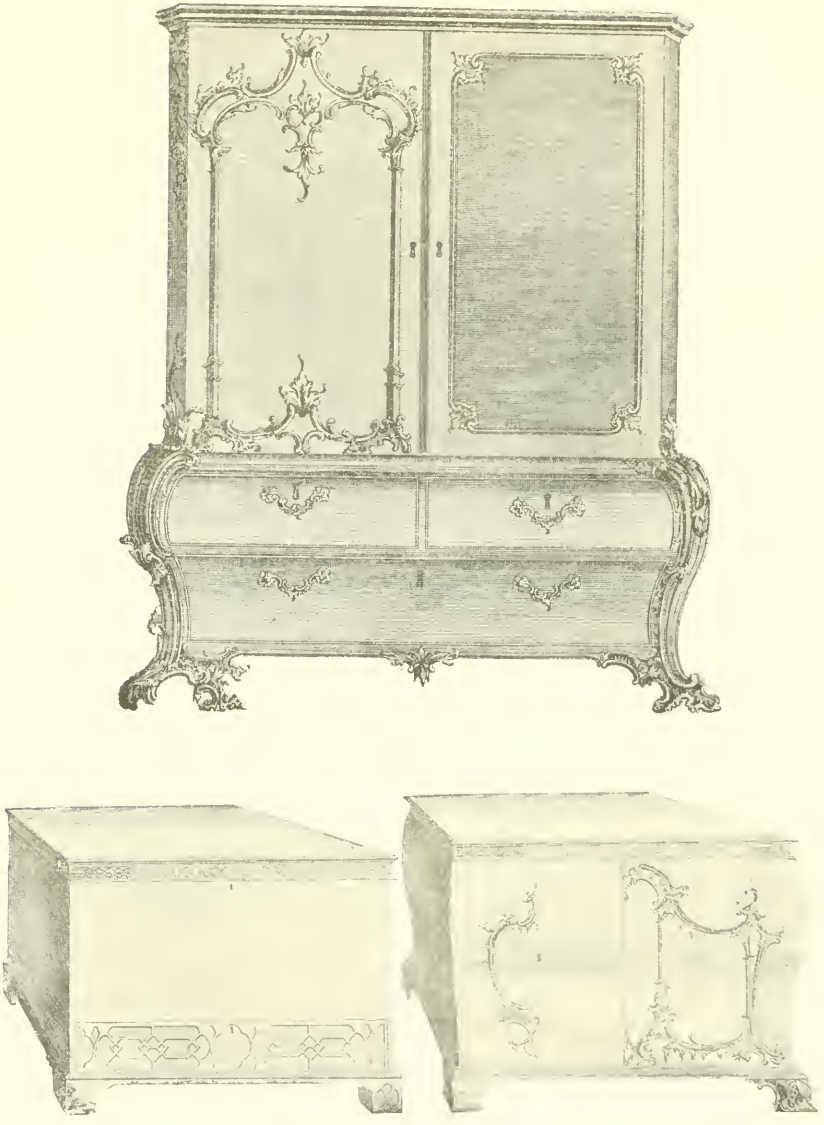

Commode Clothes Press, Clothes Chest, and Clothes Press



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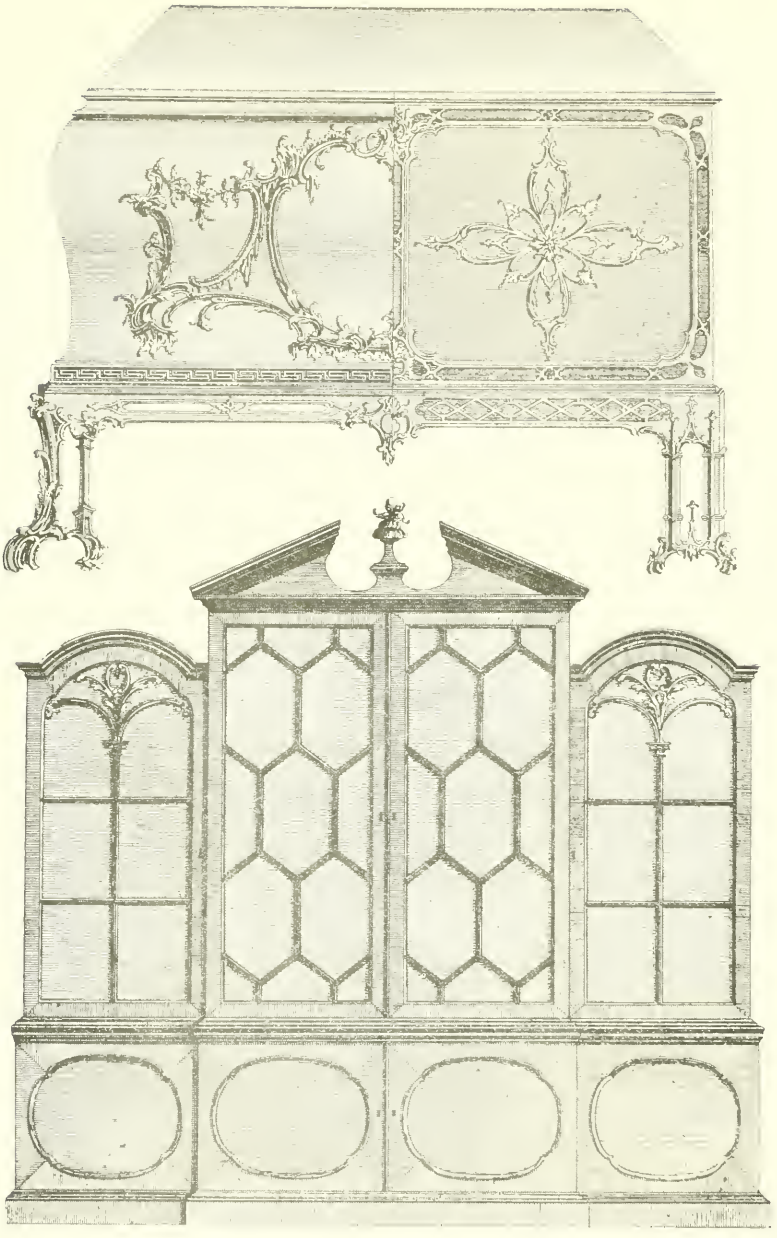

Two Designs for Clothes Chest, and Library Bookcase

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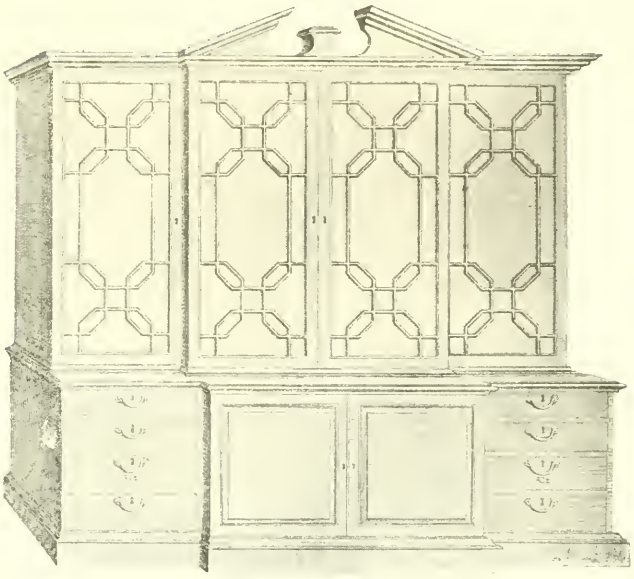

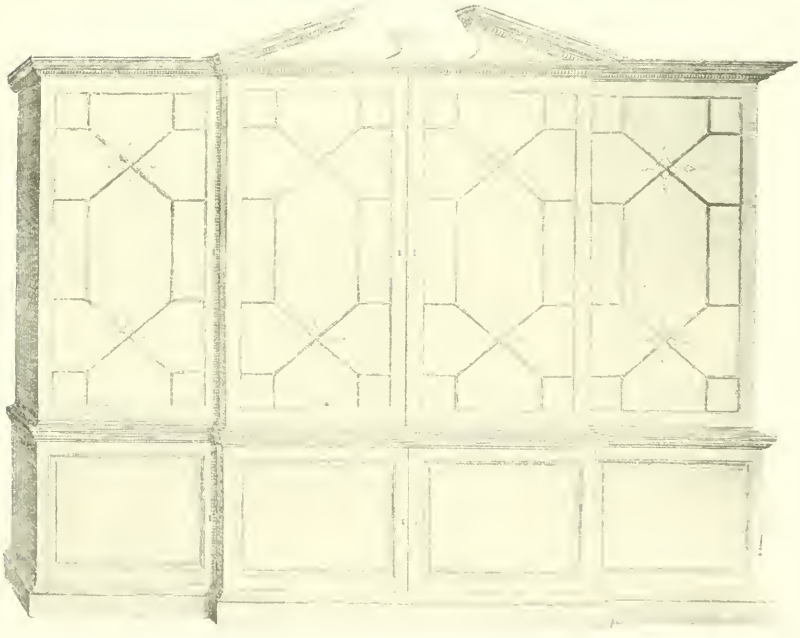

Library Bookcases

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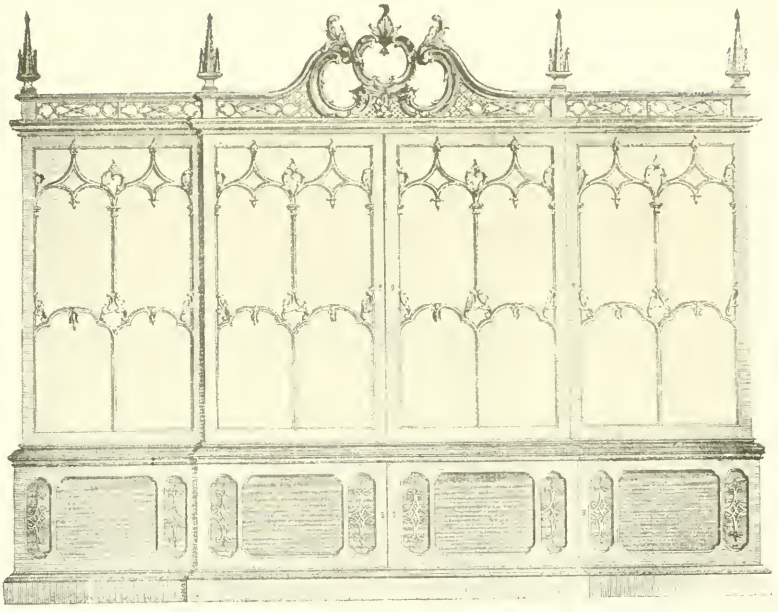

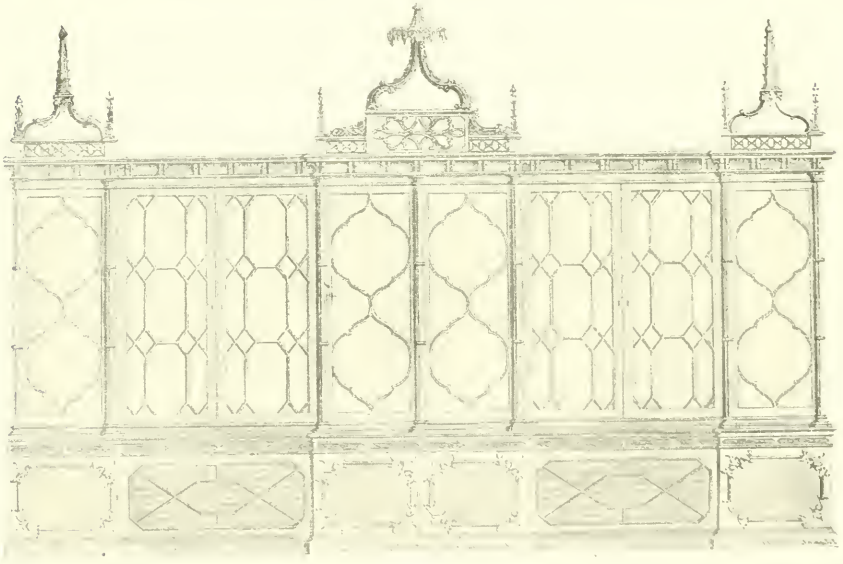

Library Bookcases

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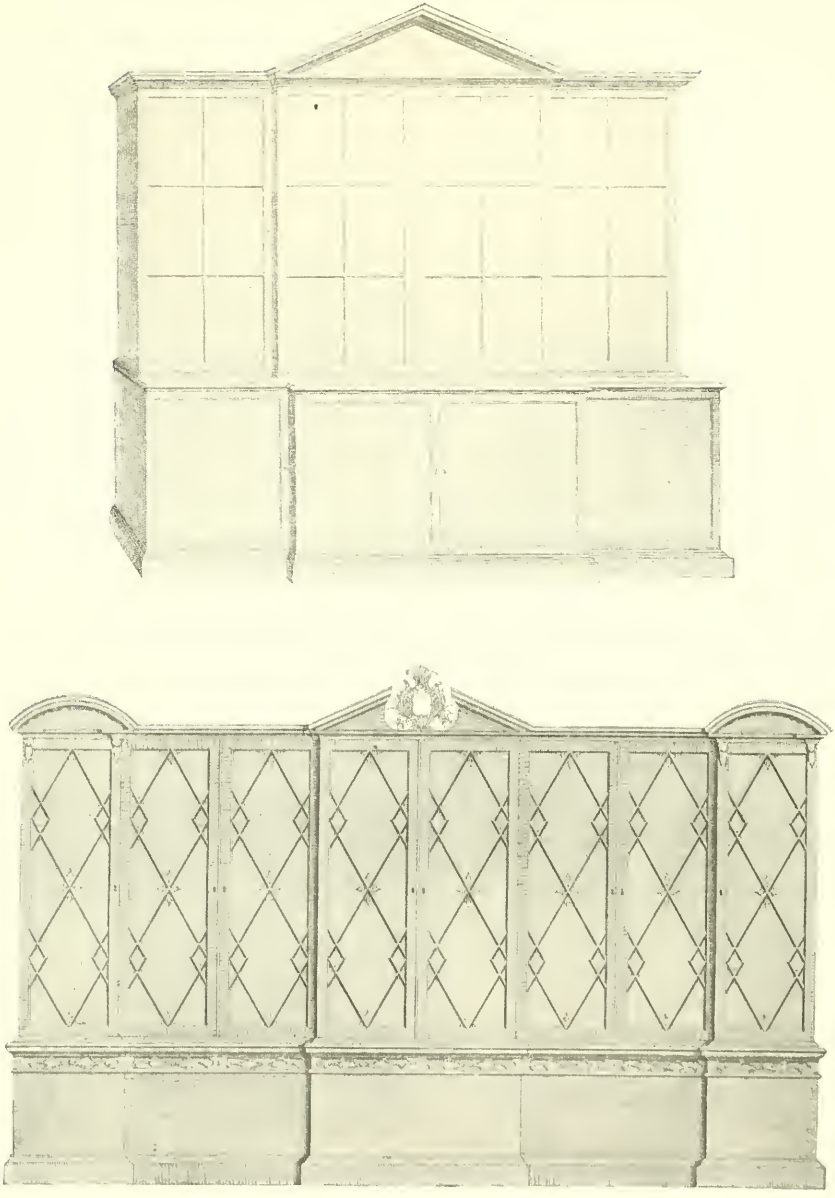

Library Bookcases



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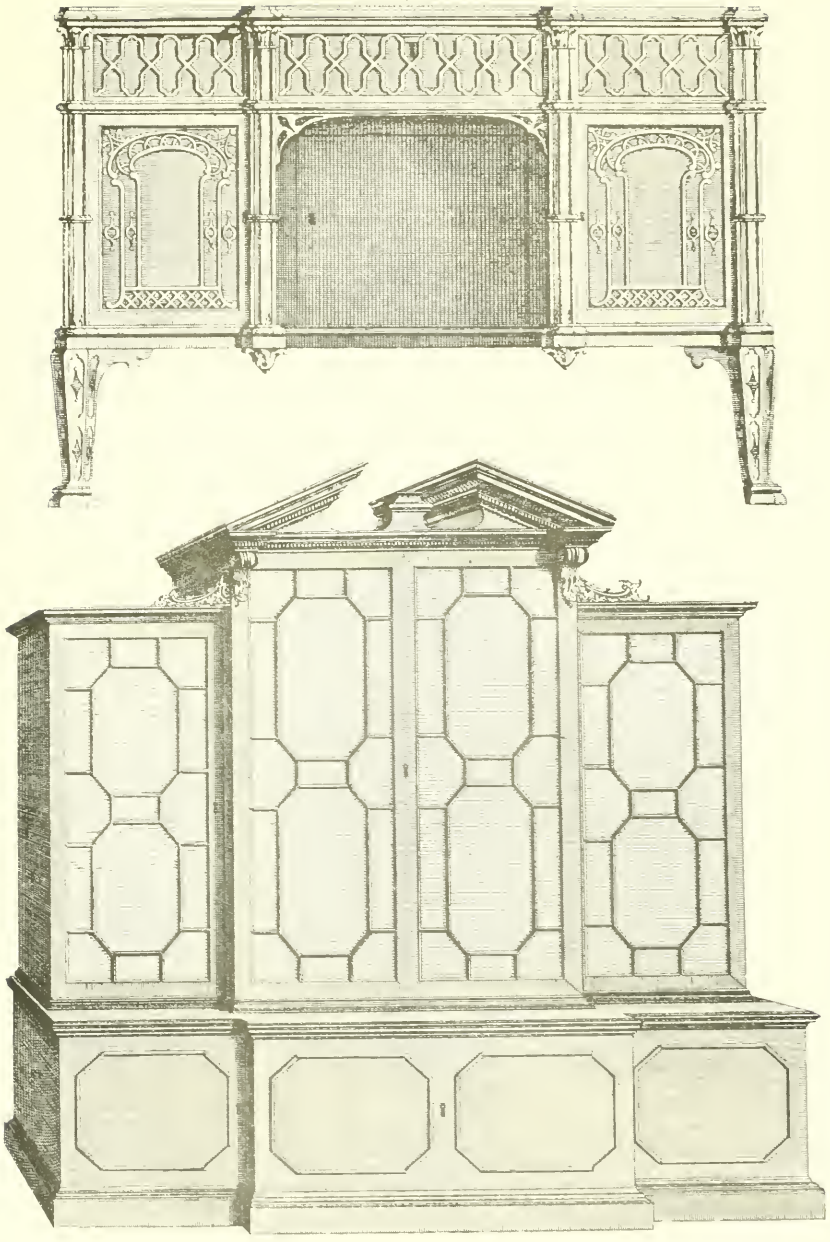

Writing Table and Library Bookcase

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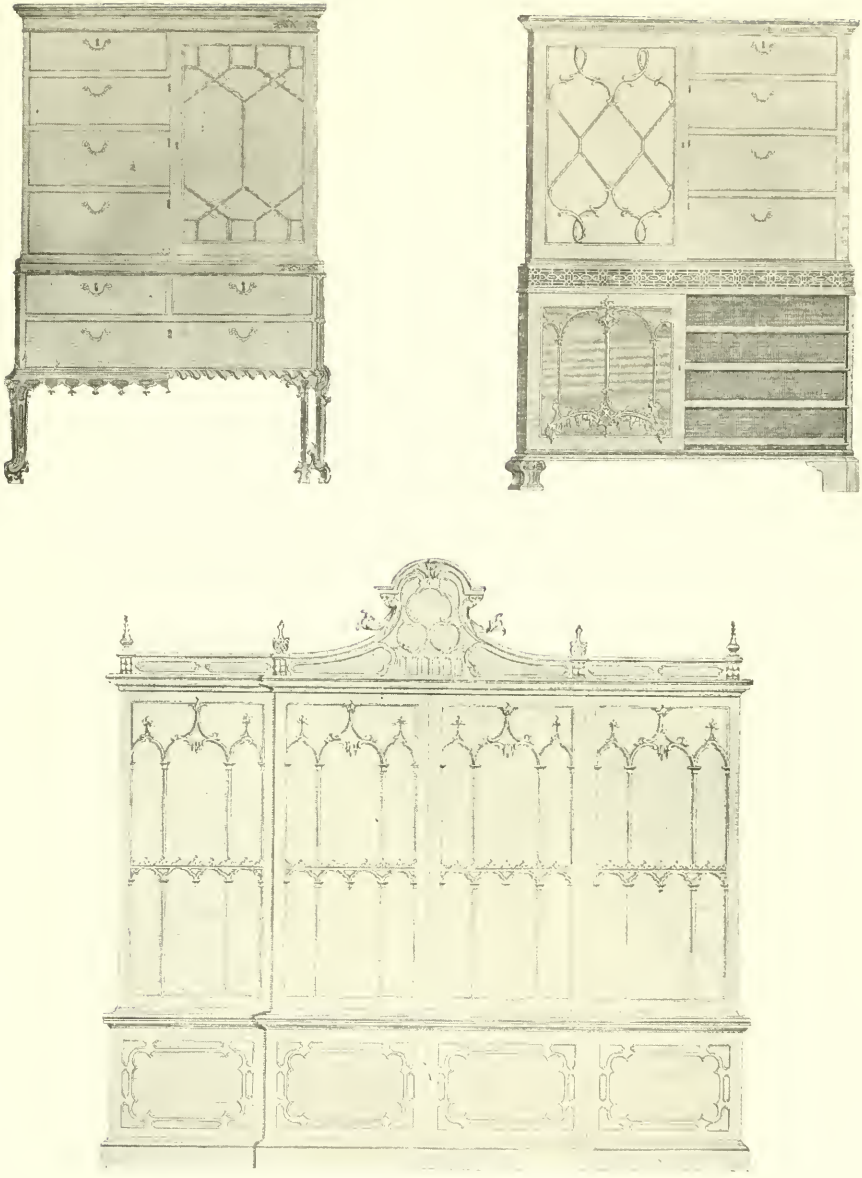

Two Chests of Drawers and Library Bookcase

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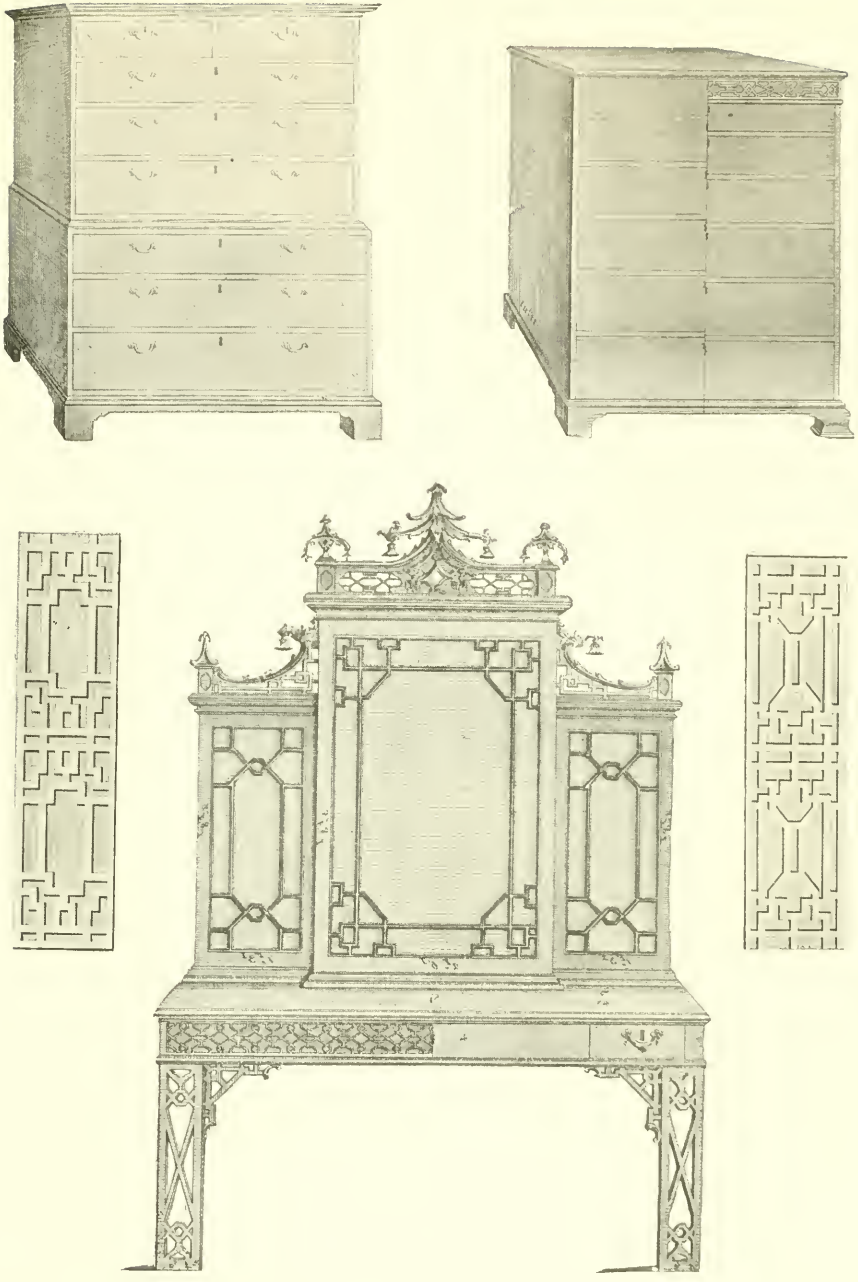

Chest of Drawers, Clothes Press, China Case, and Frets

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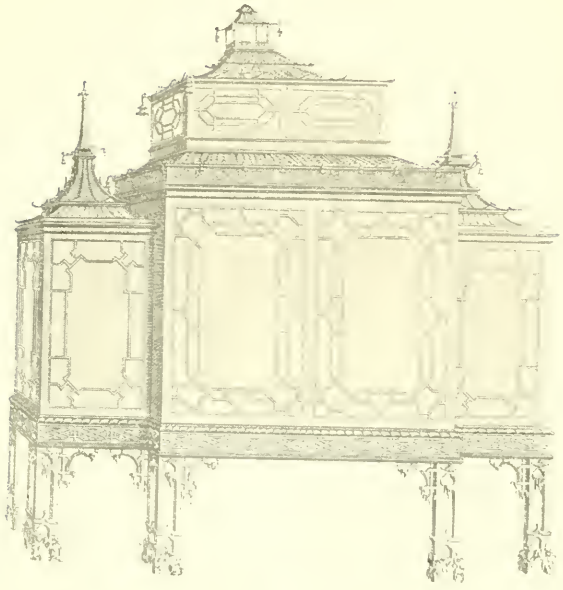

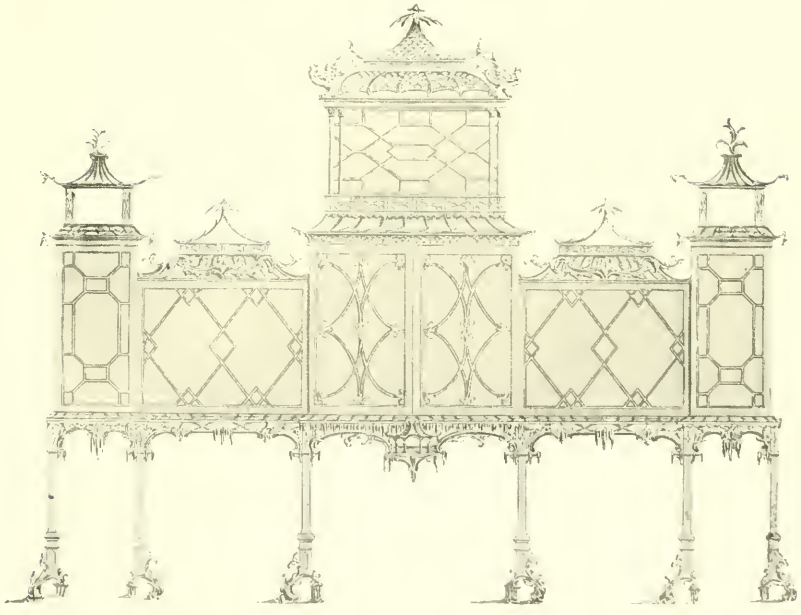

China Cases



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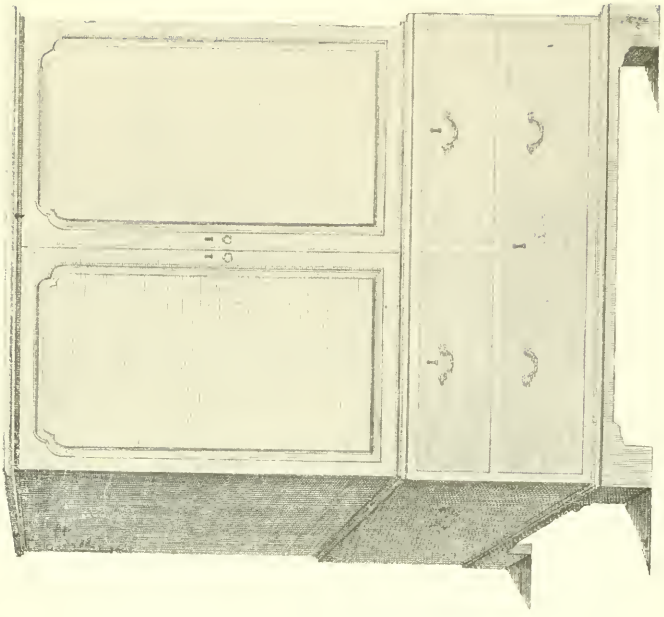
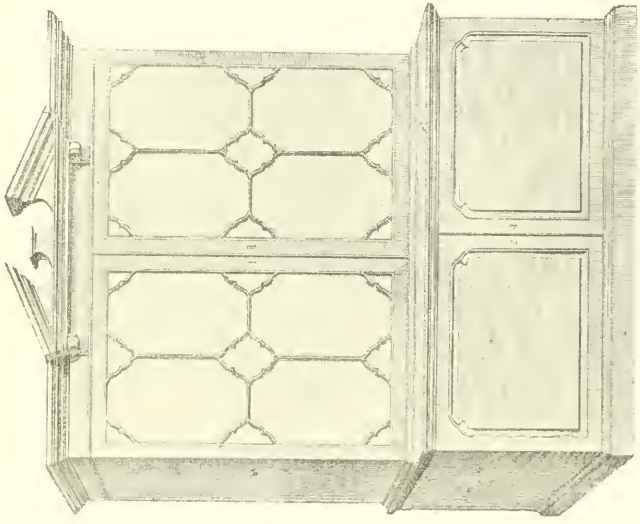


Clothes Press



Library Bookcase

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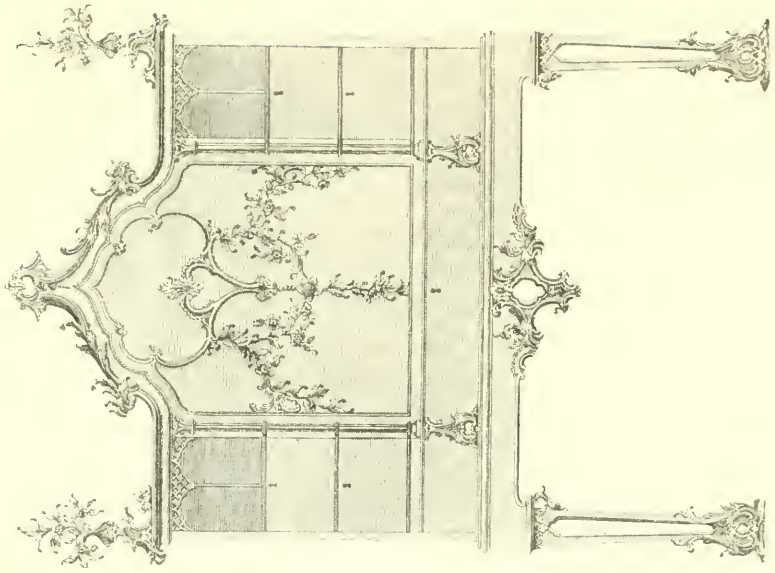
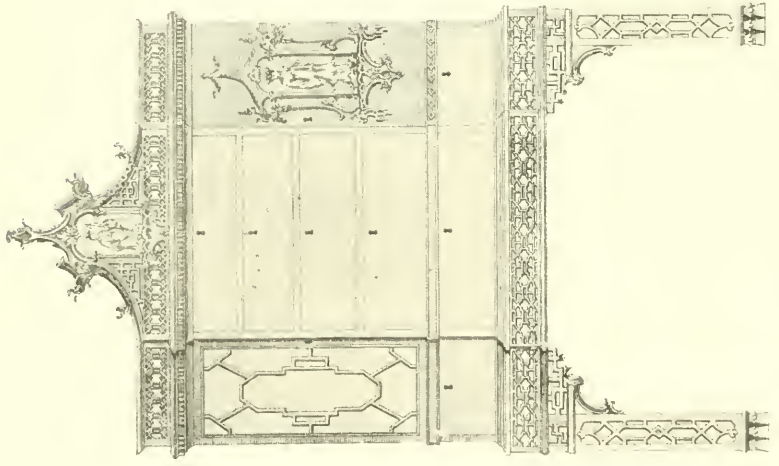


Gothic Cabinet



Chinese Cabinet

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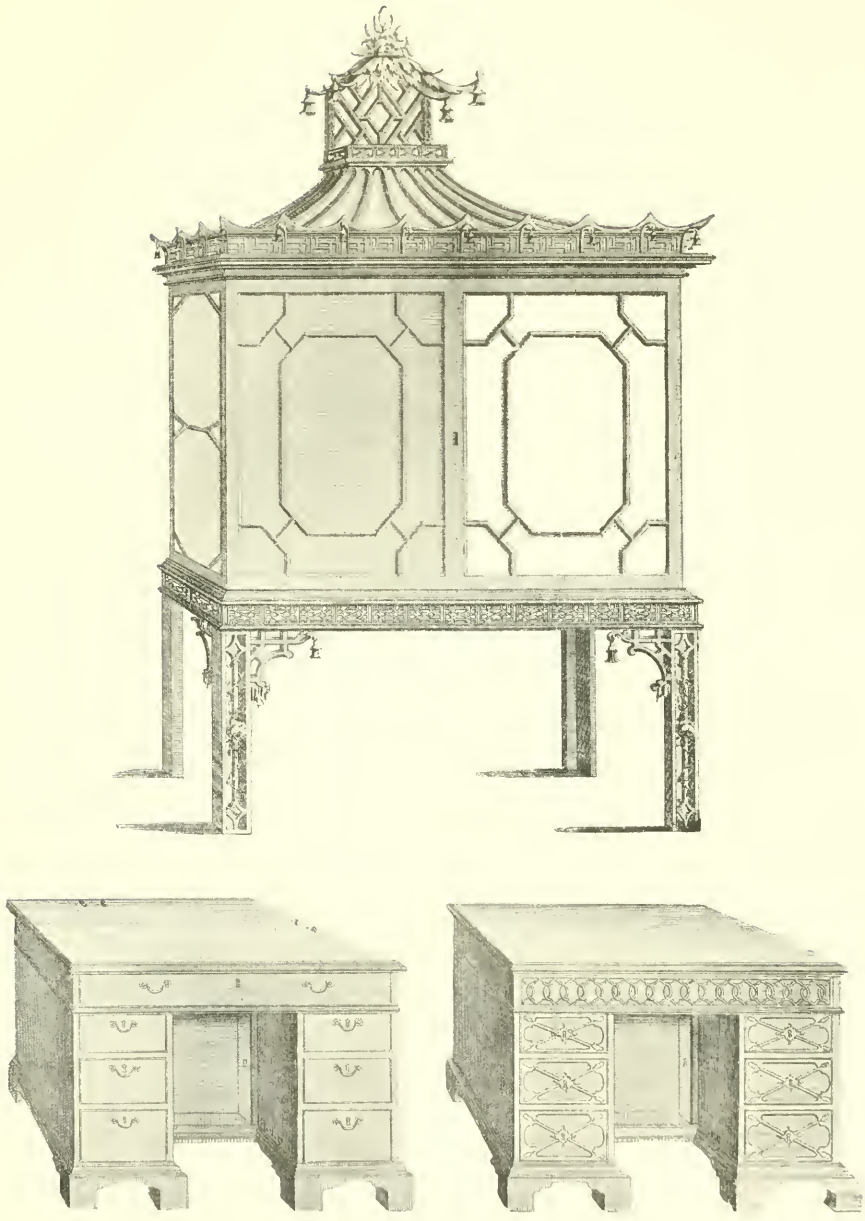

China and Bureau Tables

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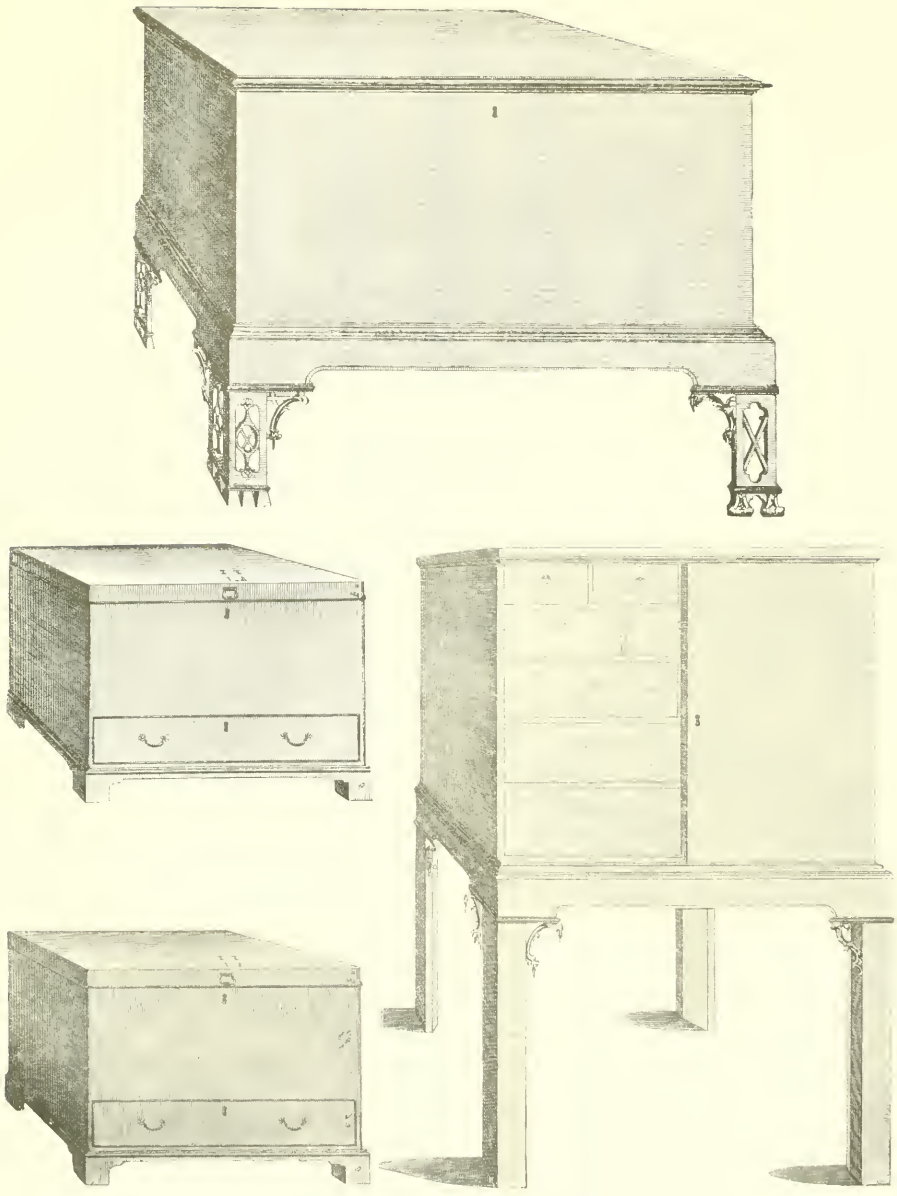

Clothes Chests and Cabinet



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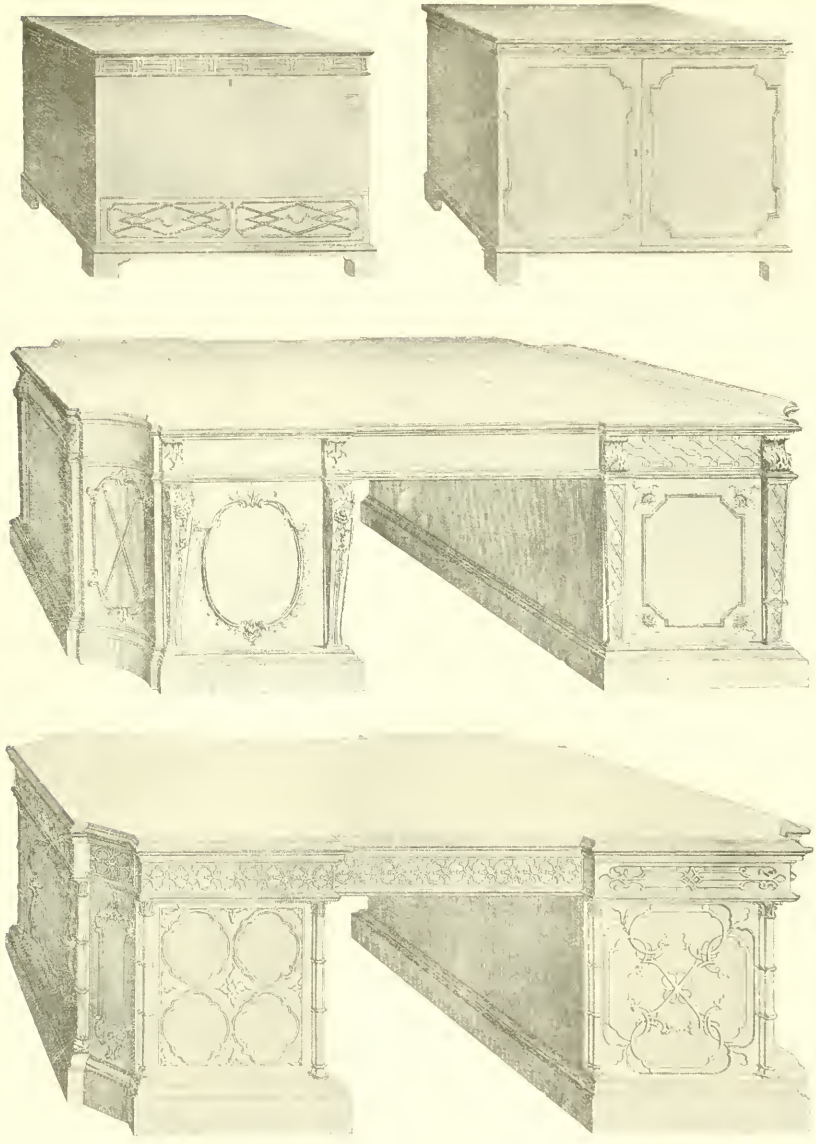

Clothes Chests and Library Tables

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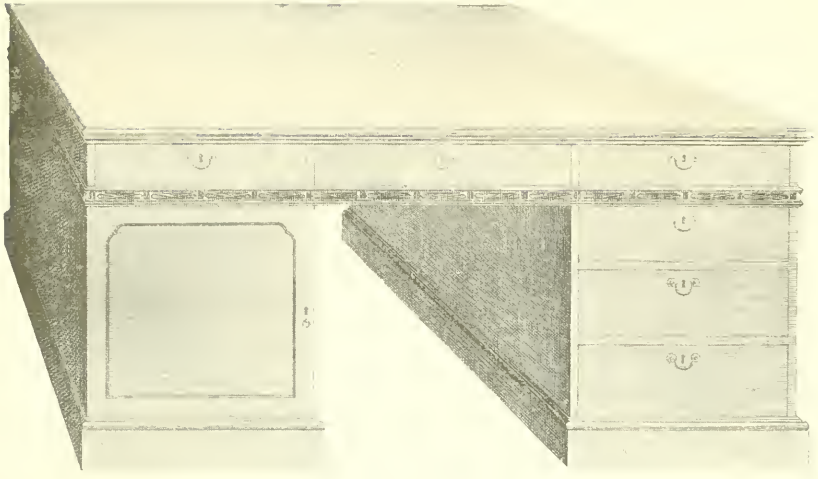

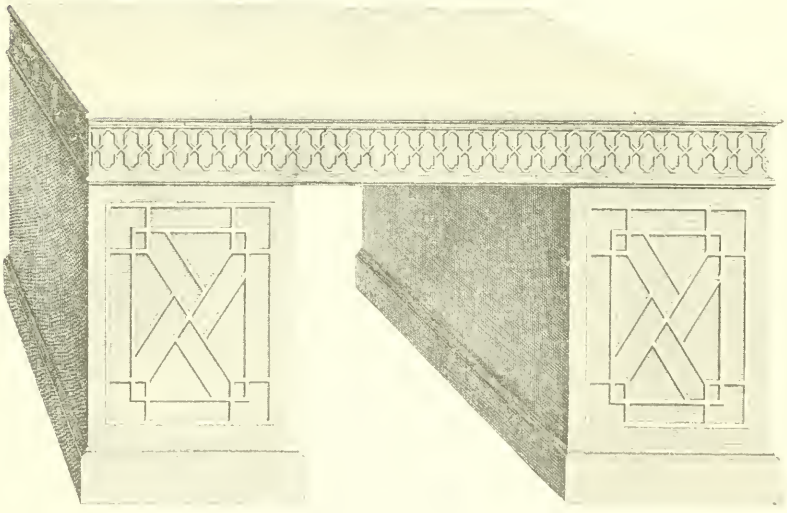

Library Tables

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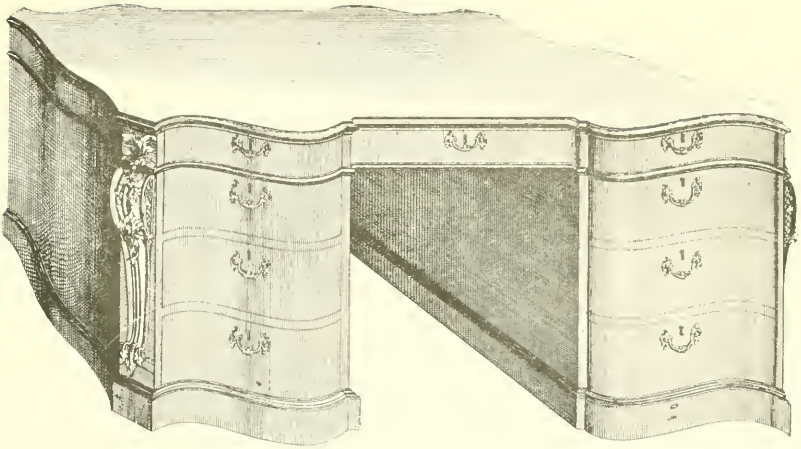

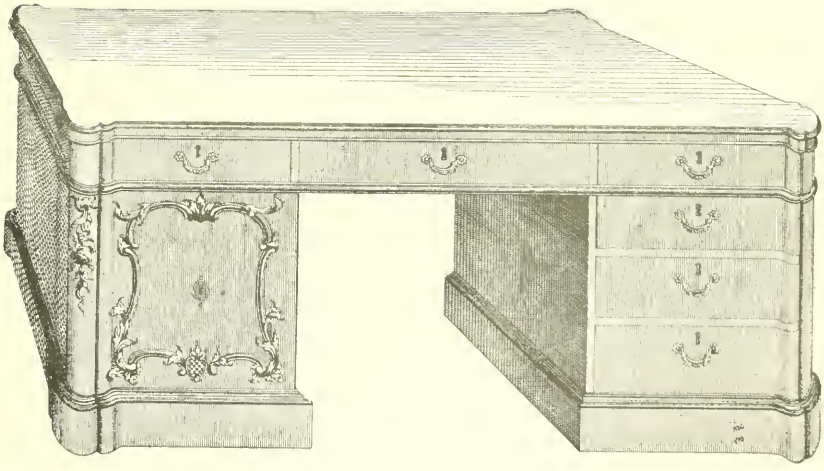

Library Tables

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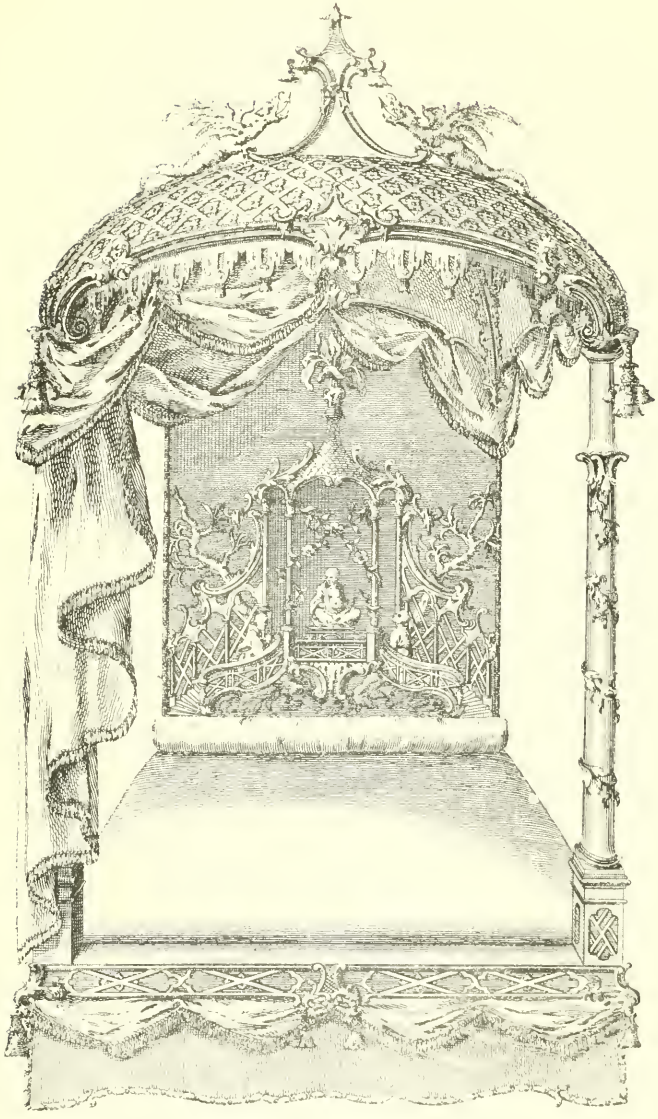

Dome Beds



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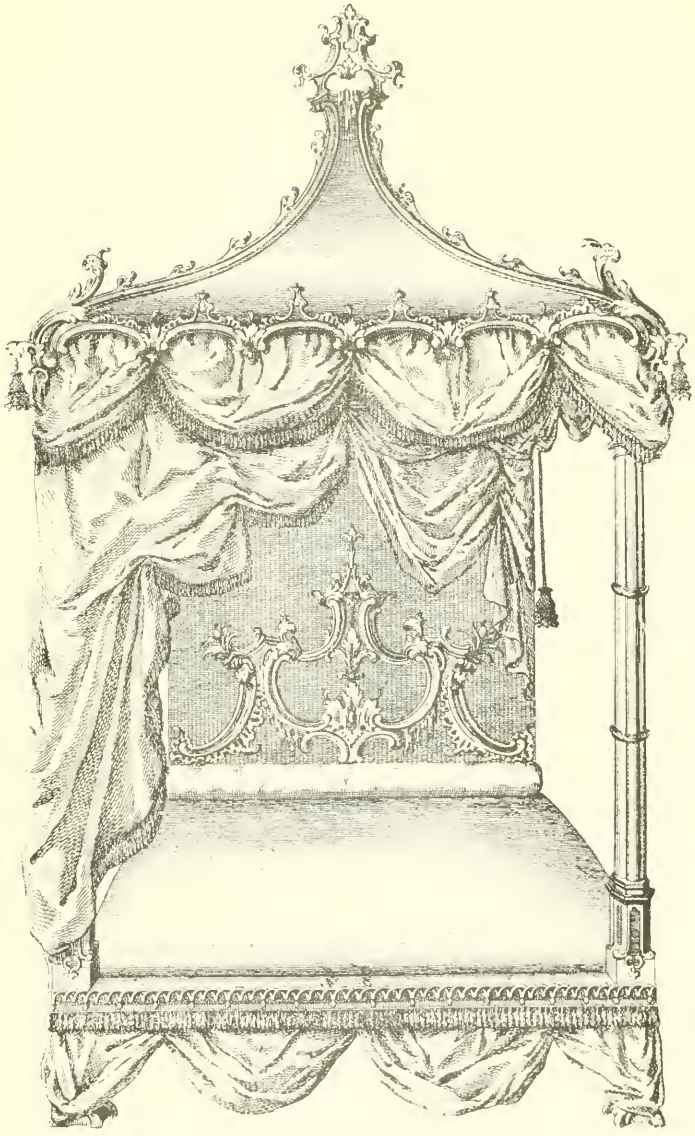

Canopy Bed

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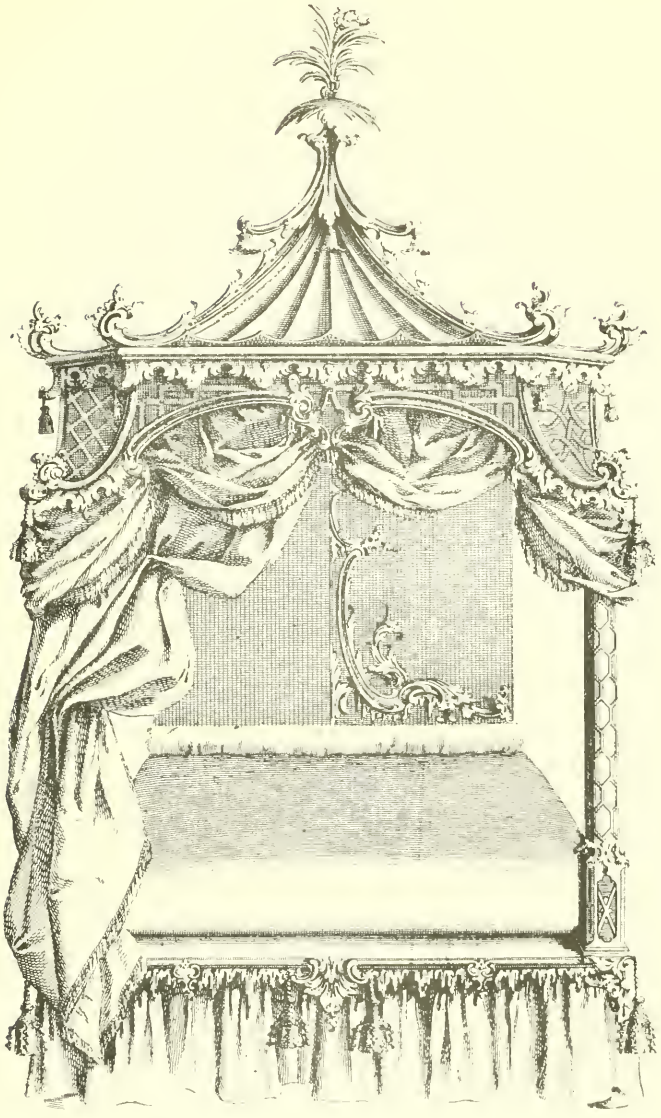

Chinese Bed

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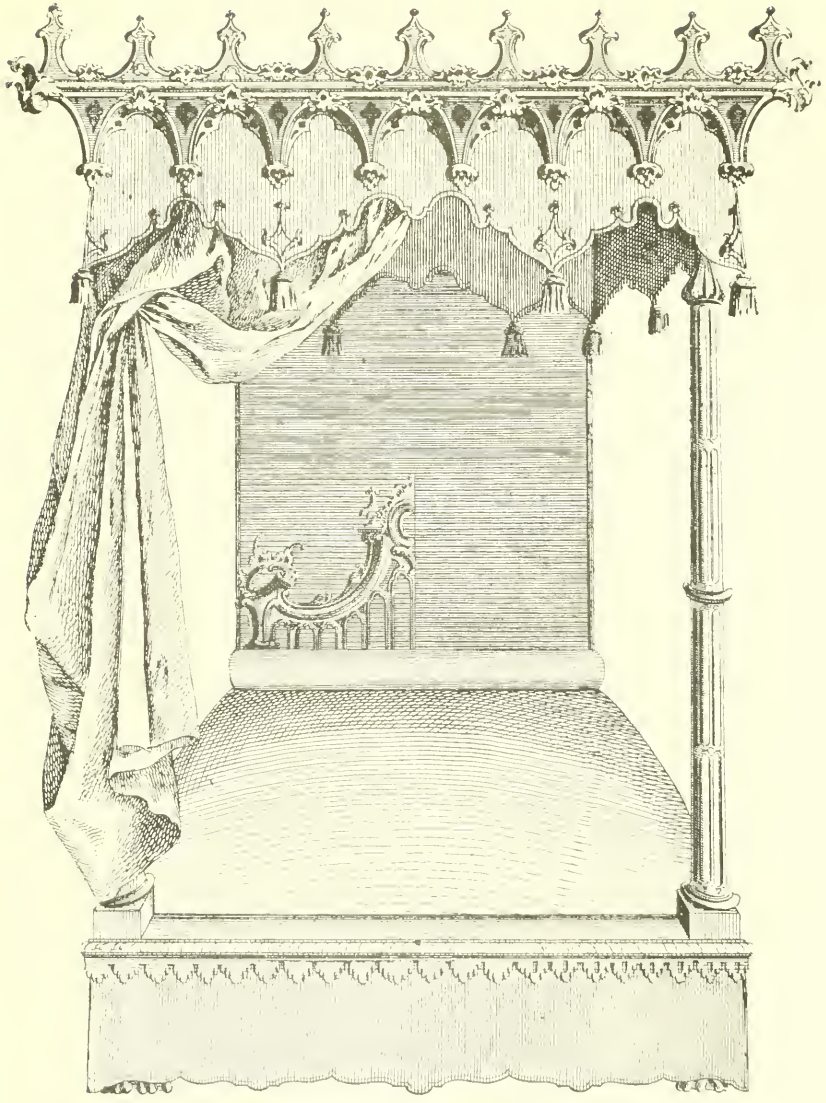

Gothic Bed

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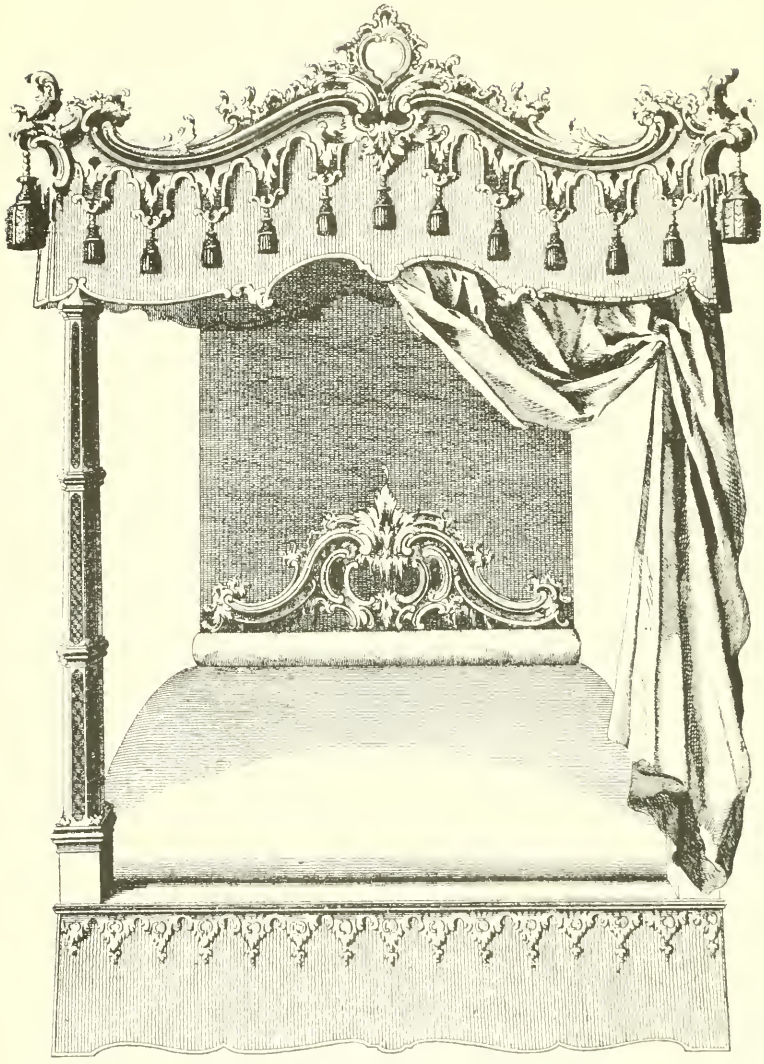

Gothic Bed



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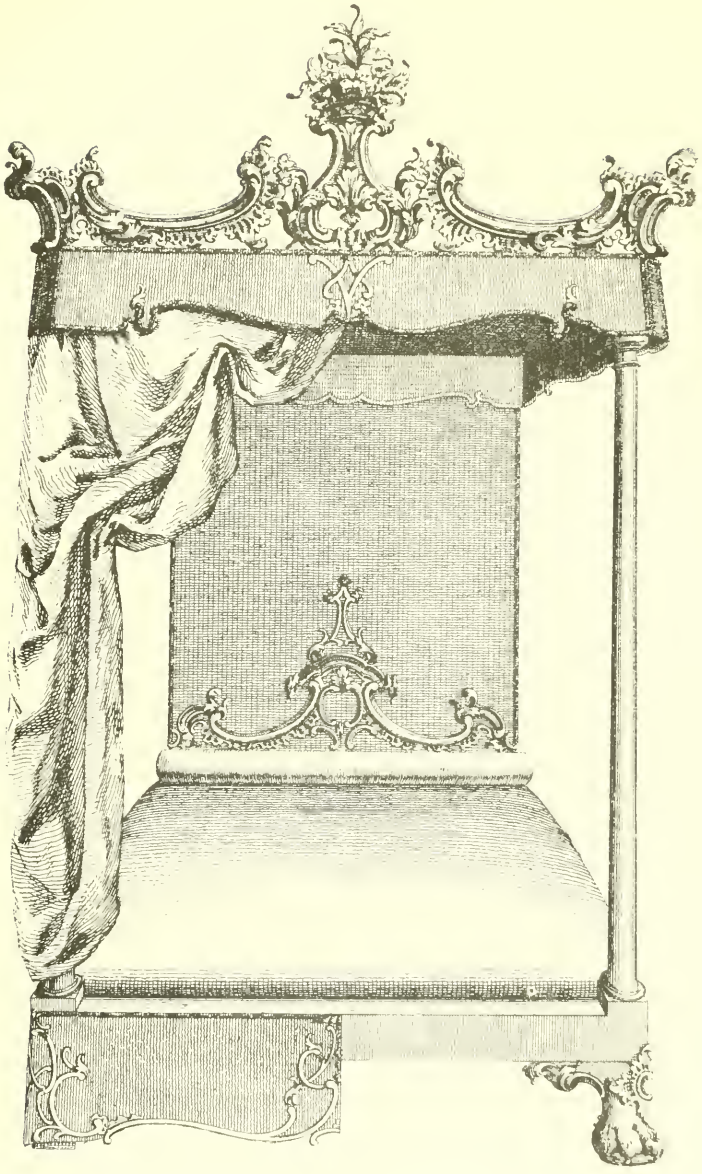

Design for a Bed

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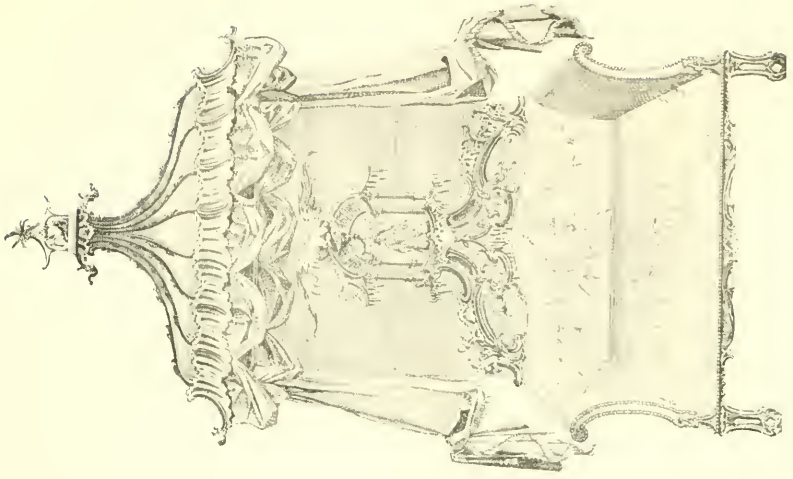
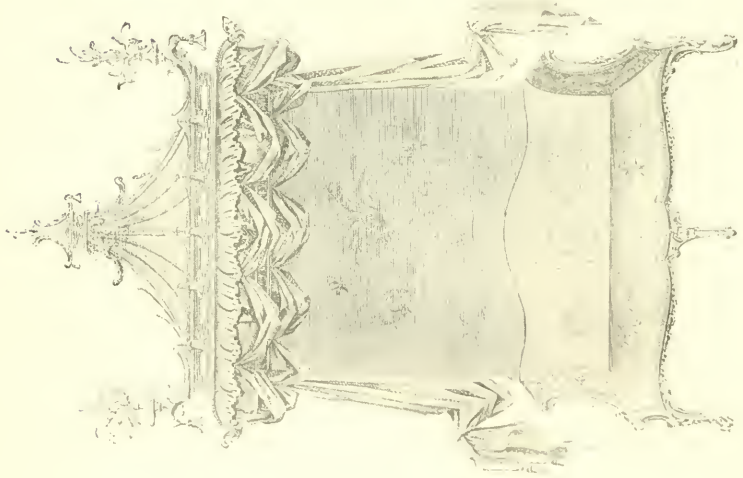


Chinese Sofa



Chinese Sofa

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